

THE  
**HARMONIA UNIO:**

BING A COLLECTION OF  
PSALM AND HYMN TUNES, ANTHEMS, &c. &c.

WITH

An Appendix of the most Approved Standard German Church Tunes.

DESIGNED FOR SINGING-SCHOOLS, CHOIRS, CONGREGATIONS, &c.

BY E. D. McCUALEY,

FRUITLANDSBURG, PA.

PHILADELPHIA:  
PUBLISHED BY HENRY B. ASHMEAD,  
GEORGE STREET ABOVE ELEVENTH.



in the Post office "that book" -  
when the Rollins called up you'd

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# P R E F A C E.

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THE Editor's own experience, together with the numerous calls from choirs and congregations in which Divine worship is performed in the German and English languages, have induced him to prepare this work.

It is believed that the number and variety of German chorals contained in the latter part of the book are sufficient to meet the wants of German congregations.

The airs, or leading melodies, of these chorals, have been left unaltered; but the harmony, or accompaniment, will be found in most cases to be new.

It would be an easy task to give these chorals a more artistic arrangement; but to alter them would only produce confusion of tongues, from the fact that the older people sing them mostly from recollection.

The first part of the book contains English metrical psalm and hymn tunes, anthems, &c. Although the collection is small, we believe that it contains music enough for singing-school purposes, as also for choir and congregational use.

ELEMENTARY EXERCISES.—These have been prepared with great care, and are believed to contain all that is necessary for acquiring the art of reading music.

The harmonic arrangement of this work will be found to be easy and church-like. It may not be out of place to observe here, that, in several cases, combinations and resolutions have been employed which are not strictly in accordance with the rules of combining and resolving chords; although similar combinations and resolutions may be found in the works of the best Masters.

SHAPED NOTES.—This work is published in both round and shaped notes.

Seven different syllables are generally used in solmization; so seven different forms are used in the shaped edition, for the purpose of instantly obtaining the names of the several syllables with perfect exemption from doubt.

THE AUTHOR.

## ELEMENTARY EXERCISES.

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**EXERCISE No. 1.**—Music is written on five lines and four spaces. These five lines and four spaces are called a *staff*. The lines and spaces of the staff are counted from the lowest upward. Each line and space is called a *degree*; thus the staff includes nine degrees,—viz.: five lines and four spaces. If more than nine degrees are wanted, the space below or above the staff is used; also short lines, called *added* or *leger* lines.

**EXER. No. 2.**—In regard to the length of time, there are six kinds of Notes,—viz.: the Whole Note, Half Note, Quarter, Eighth, Sixteenth, and Thirty-second Note. The whole note is a plain open note; the half note has a stem; the quarter note is a black note with a stem; the eighth has a hook at the end of the stem; the sixteenth has two hooks; the thirty-second has three hooks attached to the stem. One whole note is equal to two half notes, or four quarters, or eight eighths, or sixteen sixteenths, &c.

**EXER. No. 3.**—Each note has its corresponding rest, which is of equal length with the note it represents. *Rests* are marks indicating silence. When a rest occurs, we must remain silent as long as we would be singing the note for which it stands.

**EXER. No. 4.**—Music is divided into equal portions of time. Those portions of time are called *measures*. The character used for separating measures is called a *bar*.

**EXER. No. 5.**—Measures are divided into parts of measures. *Double measure* has two parts; *triple measure* has three parts; *quadruple*, four; *sextuple* has six parts. To enable us in keeping time, it is customary to count, or to make certain motions with the hand. This we call counting, or beating time. Double measure has two counts or beats,—viz.: 1, 2, or *down, up*; accented on the first part of the measure. Triple measure has three counts or beats,—viz.: 1, 2, 3, or *down, left, up*; accented on the first part of the measure. Quadruple measure has four counts or beats,—viz.: 1, 2, 3, 4, or *down, left, right, up*; accented on the first and third parts of the measure. Sextuple measure has two, or six counts or beats,—viz.: 1, 2, or 1, 2, 3, 4, 5, 6, or *down, up, or down, down, left, right, up, up*; accented on the first and fourth parts of the measure.

When two figures are placed at the commencement of a tune, the upper figure indicates the number of notes contained in the measure, and the lower shows how many of those notes equal the whole note. The upper figure also indicates the number of counts or beats in the measure.

**EXER. No. 6.**—Different kinds of notes may occur in the same measure. A dot after a note or rest adds one-half to its length.

## ELEMENTARY EXERCISES.

## Exercise No. 1.

STAFF. Space above. Added line above. \_\_\_\_\_

Lines. Spaces. Space below. Added line below. \_\_\_\_\_

## Exer. No. 2.

Whole Note. Half Note. Quarter Note. Eighth Note. Sixteenth Note. Thirty-second Note.

## Exer. No. 3.

Whole Note Rest. Half Note Rest. Quarter Rest. Eighth Rest. Sixteenth Rest. Thirty-second Rest.

## Exer. No. 4.

Bar. Measure. Bar. Measure. Bar. Measure. Bar. Measure. Bar. Measure.

## Exer. No. 5.

Double Measure. Triple Measure. Quadruple Measure. Quadruple. Sextuple Measure. Double Measure.

## Exer. No. 6.

Double. Triple. Quadruple. Sextuple. Triple. Sextuple.

**EXER. No. 7.**—A Clef is a character used to fix the situation of the letters upon the staff. 1. The G clef is used for Tenor, Alto, and Treble. 2. The F clef is used for Base. 3. A Sharp raises the pitch of a sound half a tone. 4. A Flat lowers the pitch of a sound half a tone. 5. A Natural restores a note made flat or sharp to its original sound. 6. A Hold shows that a note may be held beyond its true time. 7. When a hold is placed between notes, or over a bar, (called a pause,) it denotes a short suspension of sound. 8. The Tie or Slur shows that the notes over or under which it is drawn are all to be sung to one syllable. 9. Staccato Marks point to notes which should be sung in a short, pointed, articulate manner. 10. The Double or Broad Bar shows the end of a strain or line of the poetry. 11. Triplets.—The figure 3, placed over or under any three notes of the same kind, shows that they are to be performed in the time of two notes of the same kind without the figure. 12. A Repeat points out some part of a tune that is to be sung twice. 13. A Close shows the end of a tune or piece of music.

**EXER. No. 8.**—The G clef places G upon the second line; consequently, C will be on the first added line below; D on the first space below; E on the first line of the staff, &c. The F clef places F on the fourth line, G on the first line, &c. Music is represented by the first seven letters of the alphabet, —viz.: A, B, C, D, E, F, and G. Every eighth letter, or sound, is the same in nature as the first.

**EXER. No. 9.**—The Diatonic Scale is a gradual succession of eight sounds. The sounds of the scale are known by num-

rals, thus:—One, Two, Three, Four, &c. When there is neither sharp nor flat at the beginning of a scale or piece of music, One, according to the G clef, is upon the added line below, Two is upon the space below, Three upon the first line, &c. According to the F clef, One is upon the second space, Two upon the third line, and so on. In singing, each of the different sounds of the scale has its peculiar name. One is called Do, (pronounced Doe;) two, Re, (Ray;) three, Me, (Mee;) four, Fa, (Faw;) five, Sol, (Sole;) six, La, (Law;) seven, Si, (See;) and eight, Do, the same as one.\* The distance from any one sound to another is called an interval. There are two kinds of intervals in the scale,—viz.: Whole Tones and Half Tones. From 1 to 2, and from 2 to 3, are whole tones; from 3 to 4 is a half tone; from 4 to 5, from 5 to 6, and from 6 to 7, are whole tones; from 7 to 8 is a half tone. There are five whole tones and two half, or semitones, in the scale. The pupils should sing the scale ascending and descending, until a practical knowledge is acquired.

**EXER. No. 10.**—When we sing above Eight, Eight is taken as One of a new scale above; when we sing below One, One is taken as Eight of a new scale below.

**EXER. No. 11.**—When the voice passes from any one sound to the next degree above or below, the interval is called a second; as from C to D, E to F, &c. A second consisting of a whole tone, as from C to D, is called a Major Second. A second consisting of a half, or semitone, as from E to F, B to C, is called a Minor Second. Practise No. 11.

\* The first of the seven natural sounds is repeated to finish the scale.

EXCR. NO. 7.

**EXER. NO. 7.** 3 4 5 6 7 8 9 10 11 12 13  
1-6 Clef. 2- F Clef. Sharp. Flat. Natural. Hold. Pause. Tie, or Slur. Staccato Marks. Double Bar. Triplets. Repeat. Close; or Thus.

**Exer. No. S.**

Situation of the Letters upon the Staff, according to the G Clef.

Situation of the Letters upon the Staff, according to the F Clef.

**Exer. No. 9.**

**The Natural Diatonic Major Scale, G and F Clef, Ascending and Descending.**

The Natural Harmonic Major Scale, C and F Major, Ascending and Descending.

1. Re 2. D 3. E 4. F 5. G 6. A 7. B 8. C 8. C 7. B 6. A 5. G 4. F 3. E 2. D 1. C

C: V D V E D G A B C C B A G F E D C V

**Exer. No. 19.**

### **Extension of the Scale.**

**Exer. No. 11.**

Seconds.

EXER. No. 12.—When the voice skips over one degree of the staff, the interval is called a third; as from C to E, from D to F, &c.

A third consisting of a tone and a semitone, as from D to F, is called a Minor Third.

A third consisting of two tones, as from C to E, is a Major Third.

Practise Exercise No. 12.

EXER. No. 13.—When the voice skips over two degrees of the staff, the interval is called a fourth; as from C to F, from E to A, &c.

A fourth consisting of two tones and one semitone, is a Perfect Fourth.

A fourth consisting of three tones, is a Sharp Fourth.

This exercise contains two quarter notes in each measure. A measure with two parts is called Double Measure. Double measure has two beats or counts,—viz.: Down, Up; or One, Two.

Sing No. 13.

EXER. No. 14.—When the voice skips over three degrees of the staff, the interval is called a fifth; as from C to G, D to A, &c.

A fifth consisting of two tones and two semitones, is a Flat Fifth.

A fifth consisting of three tones and a semitone, is a Perfect Fifth.

Practise Exercise No. 14.

EXER. No. 15.—When the voice skips over four degrees of the staff, the interval is called a sixth; as from C to A, E to C, &c.

A sixth consisting of three tones and two semitones, is a Minor Sixth.

A sixth consisting of four tones and a semitone, is a Major Sixth.

A seventh consisting of four tones and two semitones, is a Minor Seventh; one of five tones and a semitone, a Sharp or Major Seventh.

An interval consisting of five tones and two semitones, is an Octave.

Practise No. 15.

EXER. No. 16.—Is an explanation of musical characters relating to the force or power of sounds.

*pp*.....Pianissimo.....Very soft.

*p*.....Piano.....Soft.

*f*.....Forte .....Loud.

*ff*.....Fortissimo.....Very loud.

*m*.....Mezzo.....Middle loud.

*mp*.....Mezzo Piano.....Rather soft.

*mf*.....Mezzo Forte.....Rather loud.

*Cres*.....Crescendo .....Commence soft and increase.

*Dim*.....Diminuendo .....Commence loud and diminish.

*Swell* .....A union of *Cres.* and *Dim.*

**Exer. No. 12.**

Key of C.

Thirds and Seconds.

9

**Exer. No. 13.**

Key of C.

Fourths, Seconds, and Thirds.

**Exer. No. 14.**

Key of C.

Fifths, Seconds, Fourths, and Thirds.

**Exer. No. 15.**

Key of C.

Sixths, Seconds, Thirds, Sevenths, Fourths, Fifth, and Octave.

**Exer. No. 16.**

*pp*      *p*      *f*      *ff*      *m*      *mp*      *mf*      Cres.      Cres.      Dim.      Dim.      Swell.

EXER. NO. 17.—When C is taken as one, the scale is in its natural situation; but any other letter of the musical alphabet may be taken as one, or as the Key, in which case the scale is transposed. In transposing the scale, the relative order of the tones and semitones is preserved by the use of sharps and flats. The sharps and flats which are used to regulate the tones and semitones of the scale are placed at the commencement of the scale, or piece of music, and are called the Signature. Thus, one sharp, or F#, is the signature to the key of G. Two sharps, F# and C#, is the signature to the key of D, &c. One flat, or Bb, is the signature to the key of F. Two flats, Bb and Eb, is the signature to the key of Bb. The signature to the key of C is natural, having neither sharp nor flat.

Sharps, Flats, or Naturals, when placed before a single note, are called Accidentals. Accidentals extend their influence through the measure in which they occur. When the last note in a measure is affected by an accidental, and the first note in the following measure stands on the same letter, the accidental will continue its influence until a note occurs on some other letter. When a sharp is placed before a note, the syllable applied to it terminates in the vowel-sound *e*: thus, De, instead of Do; Ray becomes Re; Faw, Fe, &c. When a flat is placed before a note, the syllable applied to it terminates in the vowel-sound *a*: thus, Do becomes Da; See, Sa, &c. A natural takes away the force of a flat or sharp.

EXER. NO. 18.—In addition to the Diatonic Major Scale, there is another, called the Minor Scale, which differs from the Major in the situation of tones and semitones; the semitones occur between 2 and 3, and 7 and 8, *ascending*, and between 6 and 5, and 3 and 2, *descending*.

The Minor Scale in its natural position begins with A. When the Major and Minor Scales have the same signature, they are said to be related. Thus, C major is the relative major to A minor; and A minor is the relative minor to C major. The relative minor to any major key is based upon the sixth above, or third below; and the relative major to any minor key is based upon the third above, or sixth below.

The letters and syllables correspond in the major and its relative minor, but the numerals are changed. Do is applied to C in both scales, although it is one in the major and three in the minor scale.

EXER. NO. 19.—Practise Exercise No. 19.

- No. 20.—Practise Exercises Nos. 20 and 21. (p. 12.)
- No. 22.—Practise Exercise No. 22. “
- No. 23.—Practise Exercise No. 23. “
- No. 24.—Practise Exercise No. 24. (page 13.)
- No. 25.—Practise Exercise No. 25. “
- No. 26.—Practise Exercise No. 26. “
- No. 27.—Practise Exercise No. 27. “
- No. 28.—Practise Exercise No. 28. “

**Exer. No. 17.**

Key of C.

11

Key of C.

Key of F.

Key of B $\flat$ .

Key of E $\flat$ .

Key of A $\flat$ .

**Exer. No. 18.** Major Key of C.

Minor Key of A.

**Exer. No. 19.** Key of G.

12

## Exer. No. 20. Key of G.

Musical score for Exercise No. 20 in G major. The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (G major). The bottom staff is also in common time and has a key signature of one sharp (G major). The music features eighth-note patterns and rests.

## Exer. No. 21. Key of G.

Musical score for Exercise No. 21 in G major. The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (G major). The bottom staff is also in common time and has a key signature of one sharp (G major). The music features eighth-note patterns and rests.

## Exer. No. 22. Key of D.

Musical score for Exercise No. 22 in D major. The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (D major). The bottom staff is also in common time and has a key signature of one sharp (D major). The music features eighth-note patterns and rests.

## Exer. No. 23. Key of A.

Musical score for Exercise No. 23 in A major. The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (A major). The bottom staff is also in common time and has a key signature of one sharp (A major). The music features eighth-note patterns and rests.

**Exer. No. 24.** Key of E.

Musical score for Exercise No. 24 in Key of E. The score consists of two staves. The top staff is in common time (indicated by '4') and has a key signature of one sharp (F#). The bottom staff is also in common time and has a key signature of one sharp (F#). Both staves feature eighth-note patterns primarily consisting of eighth-note pairs and sixteenth-note pairs.

**Exer. No. 25.** Key of F.

Musical score for Exercise No. 25 in Key of F. The score consists of two staves. The top staff is in common time (indicated by '4') and has a key signature of one flat (Bb). The bottom staff is also in common time and has a key signature of one flat (Bb). The music features eighth-note patterns with some sixteenth-note figures.

**Exer. No. 26.** Key of Bb.

Musical score for Exercise No. 26 in Key of Bb. The score consists of two staves. The top staff is in common time (indicated by '4') and has a key signature of one flat (Bb). The bottom staff is also in common time and has a key signature of one flat (Bb). The music consists of eighth-note patterns.

**Exer. No. 27.** Key of Eb.

Musical score for Exercise No. 27 in Key of Eb. The score consists of two staves. The top staff is in common time (indicated by '4') and has a key signature of one flat (Bb). The bottom staff is also in common time and has a key signature of one flat (Bb). The music features eighth-note patterns.

**Exer. No. 28.** Key of A Minor.

Musical score for Exercise No. 28 in Key of A Minor. The score consists of two staves. The top staff is in common time (indicated by '4') and has a key signature of one sharp (F#). The bottom staff is also in common time and has a key signature of one sharp (F#). The music features eighth-note patterns.

## EXPLANATION OF MUSICAL TERMS.

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*Adagio.* A slow movement.

*Ad libitum.* At pleasure.

*Affetuoso.* Tender and affecting.

*Allegro.* Quick.

*Allegretto.* Less quick than Allegro.

*Andante.* Gentle, distinct, rather slow, connected.

*Ardito.* With ardour and spirit.

*Arioso.* In a light, airy, singing manner.

*Animato.* With fervent, animated expression.

*Animo, or con Animo.* With spirit, courage, and boldness.

*Choir.* A company of singers.

*Con Brio.* With fervour.

*Con Spirito.* With spirit, animation.

*Divoto.* Devotedly, devoutly.

*Dolce.* Soft, sweet, tender, delicate.

*Gusto, Gustoso, or con Gusto.* With taste, elegantly.

*Largo.* Slow.

*Larghetto.* Slow, but not so slow as Largo.

*Lentando.* Gradually slower and softer.

*Legato.* Close, gliding, connected style.

*Moderato.* Moderately; In moderate time.

*Mesto, or Mestoso.* Sad, pensive.

*Molto Voce.* With a full voice.

*Parlante.* Speaking, talking.

*Pomposo.* In a grand and imposing style.

*Recitative.* Musical declamation.

*Risoluto.* With resolution, boldness.

*Ritardando.* Slackening the time.

*Serio, Serioso.* Serious, grave.

*Senza Organ.* Without the Organ.

*Solfeggio.* A vocal exercise.

*Solo.* For a single voice or instrument.

*Tasto Solo, or T. S.* Without chords.

*Tutti.* Full chorus.

*Tardo.* Slow.

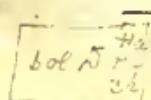
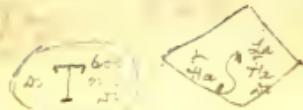
*Vivace.* Quick and cheerful.

*Vigoroso.* Bold, energetic.

*Verse.* Same as Solo.

THE

# HARMONIA UNIO.



**SALEM.** L. M.

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#### **ANSWER** Moderate

**TENOR.** *Moderato.*

1. There is a stream, whose gentle flow Supplies the ci - ty of our God! Life, love, and joy still glid-ing thro', And wat'-ring our di - vine a - bode.

**ALTO.**

2. That sacred stream, thy ho - ly word, Sup - ports our faith, our fear con - trols; Sweet peace thy pro - mis - es af - for'd, And give new strength to fainting souls.

Con Brio.

## PLYMOUTH L. M.

M.-O.

1. A-wake the trumpet's loft-y sound, To spread your sa-cred pleasure round; Awake each voice, and strike each string, And to the so-lemn or-gan sing.

2. Let all whom life and breath inspire At-tend and join the bliss-ful choir; But chief-ly ye, who know his word, A-dore, and love, and praise the Lord.

Unison.

Largo.

## TRENTON. L. M.

E. D.

1. Je-sus demands the voice of joy; Loud thro' the land let tri-umph ring; His honors should your songs em-ploy, Let glo-rious praises hail the King.

2. Shout to the Lord; a-dor-ing own, "Thy works thy wondrous might dis-close, Thine arm vio-torous pow'r has shown; Thus did thy cross confound thy foes."

Unison.

## BURTON. L. M.

17

Con Spirto.

1. Soon may the last glad song a - rise Through all the my-riads of the skies; That song of triumph which re- cords That all the earth is now the Lord's.

*m* *p* *Cres.*

3. Oh let that glo-rious an-them swell; Let host to host the triumph tell, That not one re-hel heart re-mains, But o-ver all the Sa-viour reigns.

4 2      4 7      5 2      6 6 7      4 2 7 6 7      6 6 4 7 6 7

## LENNIG. L. M.

1. When we, our wearied limbs to rest, Sat down by proud Eu-phrates' stream, We wept, with doleful thoughts oppress'd, And Zi-on was our mournful theme.

*mp* *Cres.* *Dim.*

2. Our harps, that when with joy we sung Wcre wont their tune-ful parts to hear, With si-lent strings neglect-ed hung On will-low trees that wither'd ther.

## 18 HAUEL. L. M.

F. D. M.

With Fervency.

1. My op-ing eyes with rap-ture see The dawn of thy return-ing day; My thoughts, O God, as-cend to thee, While thus my ear-ly vows I pay.

3. Oh, bid this trifling world re-tiro, And drive each ear-nal thought away; Nor let me feel one vain de-sire, One sin-ful thought, thro' all the day.

4. Then to thy courts when I re-pair, My soul shall riso on joyful wing, The wonders of thy love de-clare, And join the strains which angels sing.

78  
256 6 - 6  
4 - 385 -  
43 -4  
2

7

54  
38  
46  
54  
367  
8#8 - 6  
6 - 4

7

## GERMANY. L. M.

Slow.

1. From deep dis-tress and trou-hled thoughts, To thee, my God, I raised my cry: If thou so-vere-ly mark our faults, Oh! who can stand before thine eye?

2. But thou hast built thy throne of grace, Free to dispense thy par-dons there, That sin-ners may approach thy face, And hope and love as well as fear.

#  
65  
#4  
2

6

#

6  
4#35  
3

#

7  
4

57

6  
4#3

5

## STERLING. L. M.

Chant.

19

1. Be - fore Je - hovah's aw - ful throne, Ye na-tions bow with sa - cred joy: Know that the Lord is God a - lone; He can cre - ate, and he de - stroy.

3. We are his people, we his care, Our souls and all our mor-tal frame: What lasting honours shall we rear, Almighty Ma-ker, to thy name?

Arranged from J. EYER.

## MIDDLETON. L. M.

Moderato.

1. Come, wea - ry souls, with sin dis - tress'd, Oh come ! accept the promised rest; The Saviour's gracious call o - bey, And cast your gloo - my fears a - way.

2. Oppress'd with sin, a pain-ful load, Oh come and spread your woes abroad: Di-vine compassion, migh-ty love, Will all the pain - ful load re - mort.

3. Here mer-cy's boundless o - cean flows To cleanse your guilt and heal your woes; Here's pardon, life, and endless peace: How rich the gift, how free the grace!

4-

6

6

6

7

5

6

6

7

8

6

7

1

Andante.

1. How sweetly flow'd the gos - pel sound From lips of gen - tle - ness and grace, When list'ning thousands gather'd round, And joy and rev'rence fill'd the place!

*mp*

Cres.

2. From heav'n he came, of heav'n he spoke, To heav'n he led his follow'rs, way: Dark clouds of gloomy night he broke, Un - veil - ing an im - mor - tal day.

*Unison.*

6 6 6 4      6 4      5 8 5 7 6  
3 5 4 # 3 —  
2 3

6 4      6 6 7

## NELSON. L. M.

*M.*

Moderato.

1. Sweet peace of conscience, heav'nly guest! Come, fix thy mansion in my breast; Dis - pel my doubts, my fears control, And heal the anguish of my soul.

2. Come, smil-ing hope and joy sincere, Come, make your constant dwelling here; Still let your presence cheer my heart, Nor sin com-pel you to de - part.

3. O God of hope and peace di-vino, Make thou these sacred pleasures mine! For-give my sins, my fears re-move, And fill my heart with joy and love.

4 2      6 5 =      7 3      4 2      6 4 2      4 2      6 6 6 5      4 2      6 4 7

## OLD HUNDRED. L. M.

Ascribed to DR. LUTHER.

21

Divoto.

1. Far from my tho'ts, vain world, be-gone, Let my re - li-gious hours a - lone; Fain would my eyes my Saviour see; I wait a vi - sit, Lord, from thee.

6. Hail! great Im-ma-nuel, all di-vine, In thee thy Ea-ther's glories shine; Thou brightest, sweetest, fairest one That eyes have seen or an - gels known.

6 #6

8 7

6

7

## EHRHART. L. M.

Arranged from KNECHT.

Arioso.

1. There is a pure and peace-ful wave That rolls around the throne of love, Whose wa-ters gladden as they lave The bright and heav'ly shores a - bove.

3. The pilgrim, faint, and near to sink Be-neath his load of earth-ly wo, Refresh'd beneath its ver-dan-thrink, Re - joic-es in its gen-tle flow.

## OAKBURG. L. M.

Coda.

1. Oh, hap - py day, that fix'd my choice On thee, my Sa-viour and my God: Well may this glowing heart rejoice, And tell its raptures all ab-road. Halle - lu - jah!

2. Oh, happy hand, that seals my vows To him who me-rits all my love! Let cheerful anthems fill the house, While to his al - tar now I move. Halle - lu - jah!

6      6      6      4      6      5      6      5      6      4      6      #      6      7

## BECKER. L. M.

Arranged from the German.

**Legato.**

1. Great God, whose u - ni - ver-sal sway The known and unknown worlds obey, Now give the king-dom to thy Son; Ex - tend his pow'r, ex - alt his throne.

2. Thy scep-tre well he - comes his hand; All heav'n submits to his command; His jus-tice shall a - venge the poor, And pride and rage pro - vail no more.

1 15      6      6      4      68      76      7  
2 23      5      6      4      43      5 2

## ESSEX. L. M. (Double.)

23

Not too FAST.



1. Triumphant Zi-on! lift thy head From dust, and darkness, and the dead! Though hum-bled long, a - wake at length, And gird thee with thy Saviour's strength.

*f*

Dim.

Cres.

Dim.

Musical score for the second stanza of 'Triumphant Zion! lift thy head'. The vocal line continues with eighth-note patterns. The piano accompaniment includes dynamic markings like *f*, *Dim.*, *Cres.*, and *Dim.*.

3. No more shall foes unclean in-vade, And fill thy hallow'd walls with dread; No more shall hell's in - sult-ing host Their vict'ry and thy sorrows boast.

Unison.

6      7      65      84      65      7      4      4#7      6      #      7      7

4      #      43      32      43      3      2      2      2      6      #      4      #

Musical score for the third stanza of 'Triumphant Zion! lift thy head'. The vocal line begins with a unison section. The piano accompaniment features a rhythmic pattern with various note values and dynamics.

2. Put all thy heau-teous garments on, And let thy ex - cel-lence be known; Deck'd in the robes of righteous-ness, Thy glo-ries shall the world con-fess.

Cres.

*f*

Lentando.

Musical score for the fourth stanza of 'Triumphant Zion! lift thy head'. The piano accompaniment features a crescendo followed by a dynamic change and a lentando section.

4. God from on high has heard thy pray'r; His hand thy ru - in shall re - pair: Nor will thy watchful monarch cease To guard thee in e - ter - nal peace.

6      =      7      6      7      6      6

5      6      6      4

Musical score for the fifth stanza of 'Triumphant Zion! lift thy head'. The piano accompaniment concludes with a rhythmic pattern featuring sixteenth-note chords.

Animated, but not hurried.

## STANHOPE. L. M.

E. D. M.

1. There is a re-gion lov'lier far Than sa-ges tell or po-ets sing, Bright-er than noonday glo-ries are, And soft-er than the tints of spring.

2. It is not faun'dhy summer's gale; 'Tis not refresh'dhy vernal show'rs; It nev-er needs the moon-beam pale, For there are known no ev'n-ing hours.

3. It is all ho-ly and se-rene, The land of glo-ry and re-pose; No cloud obscures the ra-diant scene; There not a tear of sor-row flows.

6                  6    6    6    57

## LATIMER. L. M.

1. Thine earthly Sabbaths, Lord, we love: But there's a no-hler rest a-hove; To that our long-ing souls as-pire, With cheerful hope and strong de-sire.

2. No more fa-tigue, no more dis-tress, Nor sin, nor death, shall reach the place; No groan shall mingle with the songs Which warble from im-mor-tal tongues.

3. No rude a-larm of rag-ing foes, No care to break the long re-pose, No midnight shade, no cloud-ed sun, But sa-cred, high, e-ter-nal noon.

7    6    57      6    6    56    7                  57    #6    7      6    4    5      6    65    7

34

## ANAN. L. M.

Moderato.

1. Ye mighty rul-ers of the land, Give praise and glo-ry to the Lord; And, while before his throne ye stand, His great and pow'rful acts re - cord. Halle - lu - jah!

2. Oh, ren-der un - to God a - bove The honours which to him be - long; And in the tem-ple of his love Let worship flow from ev' - ry tongue. Halle-lu - jah!

## DORSET. L. M.

Con Animato.

E. D. M.

1. Ye na - tions round the earth, re - joice Before the Lord, your sov'reign King; Serve him with cheerful heart and voice, With all your tongues his glory sing.

2. The Lord is God; 'tis he a - lone Doth life and breath and being give: We are his work, and not our own, The sheep that on his pastures live.

## ELON. L. M.

Moderato.

1. Come, weary souls, with sin distress'd, Oh, come! ac - cept the pro-mis'd rest; The Sa-viour's gracious call o - bey, And cast your gloom-y fears a - way.

3. Here mercy's boundless o-cean flows, To cleanse your guilt and heal your woes; Here's pardon, life, and end-less peace; How rich the gift, how free the grace!

6 6  
4 4  
5 - 6 6 7  
3 4 2

## KAYTON. L. M.

Moderato.

1. My God, how endless is thy love! Thy gifts are ev'-ry ev'n-ing new; And morning mer-cies from a - bove Gen-tly descend, like ear-ly dew.

2. Thou spread'st the curtains of the night. Great Guardian of my sleeping hours; Thy sov'reign word re - stores the light, And quickens all my drow-sy pow'rs.

6 6  
6 6  
7 6 4  
5 4 3 2  
7 7 6 4

**Distinct, but not hurried.**

LOGAN, L. M.

1. Great Shepherd of thine Is - ra - el, Who didst be-tween the cherubs dwell, And lead the tribes, thy chosen sheep, Safe thro' the de - sert and the deep;

2. Hast thou not planted with thy hand A love-ly vine in this our land? Did not thy pow'r defend it round, And hear'ny dew en-rich the ground?

59

卷之三

$$\frac{6}{4} - \frac{6}{5} = \frac{6}{4}$$

MEILY. L. M.

### **Andante.**

no - bler rest a - bove ; To that our long - ing souls aspire With cheerful hope and strong desire.

### Unison.

56 76 56  
34 54 34

7

5

5

7

5

100

## HILTON. L. M.

Vigorous delivery and strong accent.

1. Wake, O my soul, and hail the morn, For un - to us a Saviour's born; See how the an - gels wing their way To ush - er in the glo - rious day!

2. Hark! what sweet music, what a song, Sounds from the bright, celestial throng! Sweet song, whose melting sounds impart Joy to each raptur'd, list'ning heart.

3. Come, join the an-gels in the sky, Glo-ry to God, who reigns on high: Let peace and love on earth a-bound While time re-volves and years roll round.

6      65      6      7      6      6      6      57      Inst.      6      6      65      47      5

## BERG. L. M.

Largo.

1. Soft be the gently-breathing notes That sing my Saviour's dy-ing love; Soft as the evening zephyr floats, And soft as tuneful lyres a-bove.

2. Soft as the morning dews descend While warbling birds ex-ult - ing soar, So soft to our al-might-ty Friend Be ev'-ry sigh our [Omit. . . .] bosoms pour.

6      2      6      2      6      2      6      2      6      2      6      2      6      2

## OSWALD. L. M.

Moderato.

1. O all ye peo-ple, shout and sing Ho-san-nas to your heav'nly King; Wher-e'er the sun's bright glories shine, Ye nations, praise his name divine.

2. High on his ev - er - last - ing throne He reigns al-might-y and a - lone; Yet we, on earth, with angels share His kind re-gard, his ten-der care.

7 6 5 7 6 6                      7                      7 6 6 4                      6 7

## BREIDENSTROHM. L. M.

E. D. M.

Andante.

1. A - wake, my tongue, thy tribute bring To him who gave thee pow'r to sing; Praise him, who is all praise a - bove, The source of wis-dom and of love.

2. How vast his knowledge! how profound! A depth where all our tho'ts are drown'd! The stars he numbers, and their names He gives to all those heav'n-ly flames.

3. Thro' each hright world a - bove, be - hold Ten thousand thousand charms un-fold; Earth, air, and mighty seas com-bine To speak his wis-dom all di-vino.

5 6 7              7 6 7              8 5 3              # -              #              75 76 - 5              7              6 7 6 7  
4 5              5 4              2              8 5              3              -              3 3 24 - 3              5              8 2 4 7

Moderato.

## ARON. L. M. (Double.)

E. D. M.

D. C.

Musical score for ARON. L. M. (Double.) featuring three staves of music in common time (indicated by '3 4'). The key signature is one sharp (F#). The vocal parts are labeled 'E. D. M.' and 'D. C.'. The score includes a 'Chorus. Cres.' section.

1. Come, weary souls, with sin distress'd, Oh, come! accept the  
The Saviour's gracious call obey, And cast your gloomy  
Di - vine compassion, mighty love, Will all the painful  
pro - mis'd rest; }  
fears . . . . a way. } 2. Oppress'd with sin, a painful load, Oh, come, and spread your woes abroad;  
load . . . re-move. Solo.

Continuation of the musical score for ARON. L. M. (Double.) showing a transition to a new section. The key changes to E major (two sharps). The vocal parts are labeled 'mp' (mezzo-forte) and 'solo'.

## PORTUGAL. L. M.

THORLEY.

Ardito.

Musical score for PORTUGAL. L. M. featuring three staves of music in common time (indicated by '2'). The key signature is one sharp (F#). The vocal part is labeled 'THORLEY.'

1. Awake the trumpet's loft - ty sound, To spread your sacred pleasure round; Awake each voice, and strike each string, And to the so-lemn or - gan sing. Halle - lu - jah!

Continuation of the musical score for PORTUGAL. L. M. showing a transition to a new section. The key changes to E major (two sharps).

2. Let all whom life and breath in-spire Attend, and join the blissful choir; But chief-ly ye, who know his word, A-dore and love and praise the Lord. Halle - lu - jah!

Final section of the musical score for PORTUGAL. L. M. featuring three staves of music in common time (indicated by '2'). The key signature is one sharp (F#). The vocal part is labeled 'THORLEY.'

## DILLSBURG. L. M.

Allegro.

1. I send the joys of earth a-way; A-way, ye tempters of the mind! False as the smooth, deceit-ful sea, And emp-t-y as the whist-ling wind.

2. Your streams were floating me-a-long Down to the gulf of black despair; And, while I list-en'd to your song, Your streams had nigh convey'd me there.

Measure numbers: 7, 7, 6-, 4, #, 5 4 3, 7 8 6, 6 6 5, 4 3, 6, 6 7 5, 6 7, 7

## FABER. L. M.

Subject from MOZART.

Slow and gentle.

1. Come, dearest Lord, and bless this day, Come, bear our tho'ts from earth a-way; Now let our no-blest pas-sions rise With ar-dour to their na-tive skies.

2. Come, Ho-ly Spi-rit, all di-vine, With rays of light up-on ushine; And let our wait-ing souls be blest On this sweet day of sa-cred rest.

Measure numbers: 6, 7 6, 6 4 8, 6-, 7, #, 6, 7

Arranged from DR. GREEN.

Coda.

34 22 1. Now to the Lord a no - ble song ! A-wake, my soul, awake, my tongue ; Hosan-na to th' eter-nal name, And all his boundless love proclaim. Halle-lu - jah!

34 22 2. Oh ! may I reach that happy place Where he unveils his love-ly face ! Where all his beauties they behold, And sing his name to harps of gold ! Halle-lu - jah !

34 22 7 # 6 6 # 6 6 4

## COVERLY. L. M.

From a CHORAL.

32 1. Oh come loud anthems let us sing, Loud thanks to our al - migh - ty King ; For we our voi - ces high should raise When our sal - va - tion's Rock we praise.

32 2. Oh, let us to his courts re - pair, And bow with a - do - ra - tion there ; Down on our knees devout - ly all Be - fore the Lord our Mak - er fall.

32 6 6 7 6 4 # 6 4 3 6 6 5 3

## LOTAN. L. M. (Double.)

Not hurried.

M—o.

33

1. The spa-cious br - ma-ment on high, With all the blue e - the-real sky, And spangled heav'ns, a shin-ing frame, Their great O - rig - i - nal pro-claim.

3. Soon as the ev'n-ing shades prevail, The moon takes up the wondrous tale, And night-ly to the list'ning earth Re-peats the sto - ry of her birth;

5. What though in sol-emn si-lence all Move round this dark ter - res-trial ball? What though nor re - al voice nor sound A - mid their ra - diant orbs be found?

4      2      6      7      6      7      6

4      6      4      —      6      7      7

2. Th'un-wea-ried sun from day to day Does his Cre - a - tor's pow'r dis-play, And pub - lish-es to ev'ry land The work of an al - migh - ty hand.

4. While all the stars that round her burn, And all the plan-ets, in their turn, Con - firm the ti - dings as they roll, And spread the truth from pole to pole.

Cres.

Dim.

6. In rea-son's ear they all re - joice, And ut - ter forth a glo-rious voice; For - ev - er sing-ing, as they shine, "The hand that made us is Di - vine."

G

6

6

6

4

Gentle, distinct.

## ROCKVILLE. L. M.

1. There is a stream whose gentle flow Sup-plies the ci - ty of our God; Life, love, and joy still glid-ing through, And wat'ring our di-vine a - hode.

2. That sa - cred stream, thine holy word, Sup-ports our faith, our fear con - trols; Sweet peace thy promis - es af - ford, And give new strength to fainting souls.

6      7      6  $\frac{6}{4}$       7      7  $\frac{6}{4}$       7  $\frac{6}{5}$       7

## ABINGTON. L. M.

1. Ye Christian her-alds, go, pro-claim Sal - va-tion in Im - man-u-el's name; To dis-tant climes the ti-dings bear, And plant the rose of Sha - ron there.  
verse.

2. He'll shield you with a wall of fire, With ho - ly zeal your hearts in - spire; Bid rag-ing winds their fu - ry cease, And calm the sav - ago hreast to peace.

Cres.      m      Cres.      Dim.

3. And when our la-bours all are o'er, Then shall we meet to part no more; Meet, with the blood-hought throng to fall, And crown our Je-sus Lord of all.

6      6      7       $\frac{6}{4}$       6      6      6      7      6      6      7

# GIST. L. M.

From GEARY.

35

*Allegro con spirito.*

1. Sweet peace of conscience, heav'nly guest, Come, fix thy man-sion in my breast; Dis - pel my doubts, my fears control, And heal the an-guish of my soul,

2. Come, smil-ing hope and joy sin - cere, Come, make your constant dwell-ing here; Still let your presence cheer my heart, Nor sin compel you to de - part.

3. Thou God of hope and peace di - vine, Oh make these sa - cred plea-sures mine; For-give my sins, my fears remove, And fill my heart with joy and love.

6 6 6 6 7 7 7 7 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 7

# RADNOR. L. M.

Altered from "CHURCH HARMONY."

*Con anima.*

1. Thy praise, O God, shall tune the lyre, Thy love our joy - ful song in - spire; To thee our cor-dial thanks be paid, Our sure defence, our con-stant aid.

2. Why, then, cast down, and why distress'd? And whence the grief that fills our breast? In God we'll hope, to God we'll raise Our songs of gra - ti - tude and praise.

6 4 6 7 6 6 6 6 6 6 6 6 6 6 6 5 4 7

Allegro.

1. Oh! what a - maz - ing joys they feel, While to their gold-en harps they sing, And e - cho from each heav'ly hill The glo-ri-ous tri-umph of their King!

2. When shall the day, dear Lord, appear, That I shall mount to dwell a - bove, And stand and how a-midst them there, And view thy face and sing thy love?

$\frac{6}{4}$        $\frac{6}{4}$        $\frac{7}{4}$        $\frac{6}{4}$        $\frac{7}{4}$        $\frac{6}{4}$        $\frac{5}{4}$        $\frac{6}{4}$        $\frac{7}{4}$

## BASHAN. L. M.

M—o.

1. Sweet is the work, my God, my King, To praise thy name, give thanks, and sing; To show thy love by morn-ing light, And talk of all thy truth at night.

2. Sweet is the day of sa - cred rest; No mor - tal care shall seize my breast: Oh, may my heart in tune be found, Like Da-vid's harp of so - lemn sound!

$\frac{6}{4}$        $\frac{7}{4}$        $\frac{6}{4}$        $\frac{7}{4}$        $\frac{6}{5}$        $\frac{7}{4}$        $\frac{6}{5}$        $\frac{6}{4}$        $\frac{7}{4}$

## NEBO. L. M.

E. D. M.

37

1. Oh, hap-py saints, that dwell in light, And walk with Je-sus, cloth'd in white! Safe land-ed on that peace-ful shore Where pil-grim's meet to part no more.

2. Re-leas'd from sorrow, sin, and strife, Death was the gate to end-less life; And now they range the heav'ly plains, And sing his love in melt-ing strains.

7 3              7              6              6 5              6              6 6 - 7

## WILLISBURG. L. M.

Vivace.

1. Shout, for the great Re-deem-er reigns; Thro' distant lands his triumph spread; Now sinners, freed from Sa-tan's chains, Own him their Sa-viour and their Head.

2. Oh, may his conquest still in-crease! Let ev'-ry foe his pow'r subdue! While an-gels cel-e-brate his praise, Saints shall his growing glo-ries show.

Cres.

3. Loud hal-le-lu-jahs to the Lamb From all be-low and all a-bove; In lof-ty songs ex-alt his name, In songs as last-ing as his love.

6 6  
7 6

6 6  
4

6 6  
4 3

## IONI. L. M.

Moderato.

M.

1. How pleasant, how di - vine - ly fair, O Lord of hosts, thy dwellings are! With long de-sire my spi-rit faints To meet th'assem-bly of thy saints.

2. My flesh would rest in thine a - bode; My panting heart cries out for God; My God, my King, why should I he So far from all my joys and thee?

1      6      7                  6      6      6      7                  2      6      6      7                  6      4      6      57

## WELLS. L. M.

HOLDRAYD.

1. Life is the time to serve the Lord, The time t'insure the great re-ward; And, while the lamp holds out to burn, The vil - est sin - ner may re - turn.

4. Then what my tho'ts de - sign to do I would with all my might pursue; Since no de-vice nor work is found A - mid the slum-bers of the ground.

6      57      7      87      6      4      57      6      56      7

## 'TRIAL. L. M.

J. P. SMITH, Hummelstown.

39

*Allegro.*



6                    6                     $\frac{4}{3}$                     6                    6      7

## BRUA. L. M.

*Moderato.*

M—o.



Cres.

57  
3

## WOODBROOK. C. M.

1. A-las! and did my Sa-viour bleed? And did my sov'-reign die? Would he de-vote that sa - cred head For such a worm as I?

2. Was it for crimes that I had done He groan'd up - on the trec? A -maz-ing pi - ty, grace un-known, And love be-yond de-gree!

3. Well might the sun in dark-ness hide, And shut his glo-ries in, When Christ, the migh - ty Mak - er, died For man the crea-ture's sin.

6 4      6 4 7      6 4 28 5      6      6      6 5 6 7  
3 4

## CROFFT. C. M.

1. Sweet was the time when first I felt The Sa-viour's pard' ning blood Ap-plied to cleanse my soul from guilt And bring me home to God.

2. Soon as the morn the light re-veal'd, His prais-es tun'd my tongue; And when the ev'n-ing shades pre-vail'd, His love was all my song.

6      7      6 6 7  
4 4

## ARNOLD. C. M.

Arranged from ARNOLD.

41

Moderato.

1. My soul shall praise thee, O my God, Thro' all my mor-tal days, And in e - ter - ni - ty pro-long Thy vast, thy hound-less praise.

2. In ev'-ry smil-ing, happy hour Be this my sweet employ; Thy praise refines my earthly bliss And heightens all . . . my joy. Halle-lu-jah! Halle-lu - jah!

3. When anxious grief and gloomy care Afflict my throbbing breast, My tongue shall learn to speak thy praise And lull each pain to rest.

5      7 6      5 4 5      6 4      6 6 8 7      6 - 6 5 7  
5 4      5 4      3 2 3      4      4 4      4 4      8 4 3

## KENT. C. M.

Animato.

1. O all ye lands, in God re-joice; To him your thanks he-long; In strains of gladness raise your voice, In loud and joy-ful song.

2. Oh, en-ter ye his courts with praise; His love to all pro-claim; To God the song of triumphraise, And magni-fy his name. Halle - lu - jah!

3. For he is gracious, just, and good; His mer-ey, ev - er sure, Thro' a-ges past has ev - er stood, And ev - er shall en - dure.

4

Unison.

4

6 7

Avoid a drawing manner.

1. I love the Lord; he heard my cries, And pi - tied ev' - ry groan; Long as I live, when trou - hles rise I'll has-ten to his throne.

2. I love the Lord; he bow'd his ear, And chased my grief a - way; Oh, let my heart no more de - spair, While I have breath to pray.

3. The Lord be - held me sore dis-tress'd; He bade my pains re - move; Re - turn, my soul, to God, thy rest, For thou hast known his love.

6      5 7      5 6      5 4 5      4 6      6 7      6 5 6 7      4 3      6      8 5 7  
3 7      3 3

## UTRECHT. C. M.

E. D. M.

1. Oh that I knew the se - eret place Where I . . . might find my God; I'd spread my wants be - fore his face, And pour . . . my woes a - broad.

2. I'd tell him how my sins a - rise, What sor - rows I sus - tain; How grace de-eays, and com - fort dies, And leaves my heart in pain.

6      7      6      6 5 7      6      7      6      6 6 7  
8 4

## ASHLAND. C. M.

M—o.

43

1. Re-joice in God, the word commands, And fain would I o - b e y; Yet still my spi - rit ling'ring stands, While doubts im - p e d e my way.

2. How can my soul ex - ult for joy, W h i c h feels this load of sin? And how can praise my tongue em - ploy, While darkness reigns with - in?

3. Whence should my lips give rapture birth, When I no rap - ture feel? Or how should notes of heav'nly mirth Sound from a breast of steel?

6 5 6 7  
3 4 5

Arranged from MOZART.

## INGLEFIELD. C. M.

Animato.

1. With cheer-ful notes let all the earth To heav'n their voi-ees raise; Let all, in-spir'd with god - ly mirth, Sing so - lemn bymens of praise.

2. God's ten - der mer - cy knows no bound; His truth shall ne'erde - eay; Then let the will - ing na - tions round Their grate - ful tri - bute pay.

5 7 6 7  
3 2 45 7 6 5 6 7 6 5  
3 2 7 6 3 4 3

1. There is a land of pure de-light, Where saints im-mor-tal reign; E-ter-nal day ex-cludes the night, And plea-sures han-ish pain.

2. There ev-er-last-ing spring a-hides, And nev-er-fad-ing flow'rs; Death, like a nar-row sea, di-vides This heav'n-ly land from ours.

3. Sweet fields be-yond the swell-ing flood Stand dress'd in liv-ing green; So to the Jews fair Ca-naan stood, While Jor-dan roll'd be-tween.

6            6            #6            6        6      7

## VENETIA. C. M.

Rather slow.

1. In vain I trace crea-tion o'er In search of so-lid rest; The whole crea-tion is too poor To make me tru-ly blest.

1. Thy fa-vour, Lord, is all I want; Here would my spi-rit rest; Oh, seal the rich, the bound-less grant, And make me ful-ly blest!

6          4      #            7            #            6      6      #

## RANDALL. C. M.

45

1. Shine, migh - ty God, on Zi - on shine With heams of heav'n-ly grace; Re - veal thy pow'r thro' ev' - ry land, And show thy smil-ing face.

2. Sing to the Lord, ye dis-tant lands, Sing loud with sol-emn voice; Let ev' - ry tongue ex-alt his praise, And ev' - ry heart ro - joice.

65      4      6 - 6      6      6      7      #37      6      6      67      6      6      6      6      57  
43      2      4      6      4      6      7      37      6      6      67      6      6      6      4      3

## MONTOUR. C. M.

E. D. M.

Allegretto.

1. There's not a tint that paints the rose, Or decks the li - ly fair, Or streaks the humblest flow'r that blows, But God has plac'd it there.

2. There's not of grass a sin-gle blade, Or leaf of loveliest green, Where heav'n-ly skill is not dis - play'd And heav'n-ly wis-dom seen.

6      7      56      76      6      6      7  
3      2      5      2      6      6      7

## ELDER. C. M.

1. Hark! from on high a sol - emn voice: Let all at - ten - tive hear; T'will make each pi - ous heart re - joice, And han - ish ev' - ry fear.

2. Thrice bless-ed are the pi - ous dead, Who in the Lord shall die; Their wea - ry flesh, as on a hed, Safe in the grave shall lie.

Metric signature changes are indicated below the staff:

6 6 4      # # # #      6 7      6 7      6 8 3 4 7

## COLLINS. C. M.

J. P. SMITH.

Moderato.

1. Sweet was the time when first I felt The Sa - viour's pard'ning blood Ap - plied to cleanse my soul from guilt And bring me home to God.

2. Soon as the morn the light re - veal'd, His prais - es tuned my tongue; And when the even - ing shades pre - vail'd, His love was all my song.

3. In vain the temp - ter spread his wiles; The world no more could charm; I lived up - on my Sa - viour's smiles, And lean'd up - on his arm.

Metric signature changes are indicated below the staff:

2 2 2 2      6 6 5 6 6 6 6 6

## BALSBAUGH. C. M.

E. D. M.

47

With spirit.

1. My God, the spring of all my joys, The life of my de-lights, The glo-ry of my bright-est days, And com-fort of my nights.

2. In dark-est shades, if thou ap-pear, My dawning is be-gun; Thou art my soul's hright morn-ing star, And thou my ris-ing sun.

Unison.      6      6      7      6      5      4      #3      7      6      6      6      7

## MARIN. C. M.

M.—o.

Slow.

1. Ye wretched, hungry, starv-ing poor, Be-hold a roy-al feast, Where mercy spreads her bounteons store For ev'-ry hum-ble guest!

2. See, Jesus stands with op-en arms; He calls, he bids you come! Guilt holds you back, and fear a-larms, But see, there yet is room!

6      6      6      7      6      6      6      7

FILBERT. C. M.

### Cheerful.

1. When all thy mer - eies, O my God, My ris - ing soul sur - veys, Trans - port - ed with the view, I'm lost In won - der, love, and praise.

in - fant heart conceiv'd From whom those comforts flow'd.

3. When in the slip-p'ry paths of youth With heedless steps I ran, Thine arm, un-seen, con-vey'd me safe, And led me up to man.

6      5 6      6 6 6      6      5 7 6 6 5      6 6 5 4      6 7 6 7 6 5 4

BEDFORD. C. M.

1. Oh, could our tho'ts and wish-es fly, A - bove these gloomy shades, To those hright worlds beyond the sky Which sor-row ne'er in - vades ! Halle - lu - jah !

Goda

<sup>2.</sup> There joys un-seen by mortal eye. Or reason's feeble ray. In ex-er-blooming prospect rise. Expos'd to no de-cay. Halle-lu-iah

**SHOLLER.** C. M.

GERMAN.

49

1. When lan - guor and dis - ease in - vade This trem - bling house of clay, 'Tis sweet to look be - yond my pain And long to fly a - way.

6. Sweet to re - joice in live - ly hope That, when my change shall come, An - gels shall ho - ver round my bed And waft my spi - rit home.

DERRY. C. M.

E. D. McC.

A musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, key of G major. The vocal parts are in soprano, alto, and tenor voices. The piano part is in treble clef and includes bass notes. The lyrics are as follows:

1. On Jordan's stor-my banks I stand, And cast a wish-ful eye To Canaan's fair and hap-py land, Where my pos-ses-sions lie.

2. When shall I reach that heav'nly place, And be for - ev - er blest? When shall I see my Fa-ther's face, And in his bo-som rest?

Spirited.

M—o.

1. To us a child of hope is born, To us a Son is giv'n; Him shall the tribes of earth o-hey, Him all the hosts of heav'n. Halle-lu-jah! Hallelu - jah!  
 2. His name shall he the Prince of peace, For - ev - er-more a - dored, The Wonder - ful, the Coun-sel-lor, The great and mighty Lord. Halle-lu-jah! Hallelu - jah!

3. His pow'r in-creasing still shall spread; His reig - no end shall know; Justice shall guard his throne above, And peace abound he-low. Hallelujah! Hallelu - jah!  
 4. To us a child of hope is born, To us a Son is giv'n; The Won-der-ful, the Coun-sel - lor, The mighty Lord of heav'n. Hallelujah! Hallelu - jah!

$\frac{6}{4}$        $\frac{7}{4}$        $\frac{6}{4}$

## MAYLAND. C. M.

M—o.

1. Come, hum-ble sin - ner, in whose breast A thousand thoughts re-volve; Come, with your guilt and fear op-press'd, And make this last re - solve:  
 2. "I'll go to Je-sus, though my sin Hath like a moun-tain rose; I know his courts; I'll en - ter in, What-ev - er may op - pose."

4                    7                    6                    5    67  
                       2                                               4 5

## BETHEL. C. M.

M—o.

51

1. How did my heart rejoice to hear My friends devout-ly say, "In Zi-on let us all appear, And keep the solemn day, And keep the solemn day!"

2. I love her gates, I love the road; The church, adorn'd with grace, Stands like a palace, built for God, To show his milder face, To show his milder face. Halle-lu-jah!

Coda.

3. Up to her courts, with joy unknown, The ho-ly tribes re-pair: The Son of David holds his throne, And sits in judgment there, And sits in judgment there.

4

6

4

7

6

4

7

6

7

## BERGNER. C. M.

1. O Lord, I would de-light in thee, And on thy care de-pend; To thee in ev'-ry trou-ble flee, My best, my on-ly friend.

2. O Lord, I cast my care on thee; I tri-numph and a-dore; My great con-cern shall ev-er ho To love and praise theo more.

4

6#

7

7

6.5

7

4

6

7

## FRILL. C. M.

M—o.

1. The Saviour calls, let ev' - ry ear At-tend the heav'n - ly sound; Ye doubt - ing souls, dis - miss your fear; Hope smiles re - viv - ing round.

2. For ev' - ry thirs-ty, long - ing heart, Here streams of boun - ty flow; And life, and health, and bliss im-part, To ban-ish mor-tal wo.

3. Ye sinners, come; 'tis mer - cy's voice; That gracious voice o - bey; 'Tis Je - sus calls to heav'n - ly joys, And can you yet de - lay?

Con spirito.

## MANSFIELD. C. M.

Arranged by E. D. M.

1. Joy to the world, the Lord is come! Let earth receive her king; Let ev'ry heart prepare him room, Let ev'ry heart prepare him room, And heav'n and na-ture sing.

2. Joy to the world, the Saviour reigns! Let men their songs employ, While fields and floods, rocks, hills, and plains, While fields, &c. Re - peat the sounding joy.

Cres.

3. No more let sin and sorrow grow, Nor thorns infest the ground; He comes to make his blessings flow, He comes to make his blessings flow Far as the curse is found.

4. He rules the world with truth and grace, And makes the nations prove The glories of his righteousness, The glories of his righteousness, And wonders of his love.

5 6 7      6 4 7

6      7

## SHIRLEY. S. M.

Bold.

M—o.

53

1. O Lord, our heav'nly King, Thy name is all di - vine; Thy glo - ries round the earth are spread, And o'er the heav'ns they shine.

2. When to thy works on high I raise my won'l - ring eyes, And see the moon, com - plete in light, A - dorn the dark - some skies.

Unison.

## RAPHO. S. M.

Moderato.

E. D. M.

1. The Lord my Shep - herd is; I shall be well sup - plied; Since he is mine and I am his, What can I want be - side?

2. He leads me to the place Where heav'nly pas - ture grows, Where liv - ing wa - ters gen - tly pass, And full sal - va - tion flows.

3. If e'er I go a - stray, He doth my soul ro - claim, And guides me in his own right way, For his most ho - ly name.

Cheerful.

1. Come, ye who love the Lord, And let your joys be known; Join in a song of sweet ac-cord, And thus sur-round the throne.

2. Let those re - fuse to sing, Who nev - er knew our God; But chil-dren of the heav'-nly King May speak their joys a - broad.

$\frac{6}{4}$        $\frac{7}{\#}$        $\frac{6}{4}$

## BERN CHURCH. S. M.

E D. M.

1. Ye trem-bling cap-tives, hear: The gos - pel trum - pet sounds: No mu-sic more can charm the ear Or heal your heart-felt wounds.

2. 'Tis not the trump of war, Nor Si-nai's aw - ful roar; Sal - va-tion's news it spreads a - far, And ven - geance is no more.

6      5 6 6 7      6 5 3      7 - - 7      6 7

## AYLESBURY. S. M.

Dr. GREEN.

55

1. Our days are as the grass, Or like the morn - ing flow'r; When blast-ing winds sweep o'er the field, It with - ers in an hour.

2. But thy com - pas - sions, Lord, To end - less years en - dure; And chil-dren's chil - dren ev - er find Thy words of pro - mise sure.

6 6 6 7 6 4 6 5 6 5 6 6 6 4 87

## OLD LEEDS. S. M.

Arranged from A. WILLIAMS.

1. While my Re-deem-er's near, My Shep-herd and my Guide, I bid fare-well to ev' - ry fear, My wants are all sup - plied. Hal - le - lu - jah.

2. To ev - er - fra-grant meads, Where rich a - hun-dance grows, His gra - cious hand in - dul - gent leads, And guards my sweet re - pose. Hal - le - lu - jah.

6 6 5 4 6 7 6 6 7

Con spirto.

1. Hark, how the watch-men cry! At - tend the trum-pet's sound; Stand to your arms! the foe is nigh; The pow'rs of hell sur-round.

2. Who bow to Christ's com-mand, Your arms and hearts pre - pare; The day of bat-tle is at hand; Go forth to glo-rious war!

57

6

6

7

8

7

Slow and soft.

1. An - oth - er day is past, The hours for - ev - er fled; And time is bear - ing me a - way To min - gle with the dead.

2. My mind in per - fect peace My Fa - ther's care shall keep; I yield to gen - tle slum - ber now, For thou canst nev - er sleep.

4

7

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7

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4

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*Joyful.*

# CARROL. S. M.

Arranged from SMITH.

57

1. Now let our voi - ces join To form a sa - cred song; Ye pil-grims, in Je - ho - vah's ways With mu - sic pass a - long, With mu - sic pass a - long.

2. The flow'rs of Par - a - dise In rich pro - fu-sion spring; The sun of glo - ry gilds the path, And dear com-pa-nions sing, And dear com-pa-nions sing

3. All ho - nour to his name Who marks the shin-ing way; To him who leads the pil - grims on To realms of end - less day, To realms of end - less day.

6 4                6                6 6 4 #                36                6 4                6                6 4

*With spirit.*

# IRWIN. S. M.

Arranged from "SACRED HARP."

1. Thy name, al - migh - ty Lord, Shall sound thro' dis - tant lands; Great is thy grace, and sure thy word; Thy truth for - ev - er stands.

2. Far be thine ho - nour spread, And long thy praise en - dure, Till morn-ing light and ev' - ning shade Shall be exchanged no more.

6                6 6 7                6 #6                6 6 7

1. Be-hold, the loft-ty sky De-clares its Ma-ker, God; And all the star-ry works on high, Proclaim his pow'r a - broad. Halle - lu-jah! Halle - lu-jah!

2. The darkness and the light Still keep their course the same; While night to day, and day to night, Di-vine - ly teach his name. Halle - lu-jah! Halle - lu-jah!

6- 6 6 5                    6                    6                    6 6 4 3

## SOUTH HANOVER. S. M.

E. D. M.

1. To God, the on - ly wise, Our Sa - viour and our King, Let all the saints he - low the skies Their hum - ble prais - es hring.

2. He will pre - sent our souls, Un - blem-ish'd and com - plete, Bo - fore the glo - ry of his face, With joys di - vine - ly great.

6 7                    6                    6 6                    6 6 7 7

HOLSTEIN. S. M.

E. P. M.

59

1. How beau-tous are their feet Who stand on Zi - on's hill! Who bring sal - va - tion on their tongues, And words of peace re - veal.  
 2. How charm-ing is their voice, How sweet their tid - ings are! "Zi - on, be - hold thy Saviour-King; He reigns and tri - umphs here."

3. How hap - py are our ears, That hear this joy - ful sound, Which kings and pro - phets wait-ed for, And sought, but ne - ver found!  
 4. How bles-sed are our eyes, That see this heav'n-ly light! Pro - phets and kings de - sired it long, But died with - out the sight.  
 5. The watchmen join their voice, And tune - ful notes em - ploy; Je - ru - sa - lem breaks forth in song, And de - serts learn the joy.

## ST. THOMAS. S. M.

1. Oh! bless-ed souls are they Whose sins are co-ver'd o'er, Di - vine - ly blest, to whom the Lord Im - putes their guilt no more!

2. They mourn their fol - lies past, And keep their hearts with care; Their lips and lives with-out de - ceit Shall prove their faith sin - cere.

1. When gath'ring clouds around I view, And days are dark, and friends are few, On Him I lean, who not in vain Ex-pe-rienced ev'-ry hu-man pain:

2. If aught should tempt my soul to stray From heav'nly wis-dom's nar-row way, To fly the good I would pur-sue, Or do the ill I would not do,

6            7 6            6 5 3 7            4            6 7 6 7 6 7            6 5            6 4 7

## AR. L. P. M.

He feels my griefs, he sees my fears, And counts and treasures up my tears.

p

Still He who felt temptation's pow'r Shall guard me in that dang'rous hour.

6        5        6 5        6 7

1. I'll praise my Maker with my breath, And when my voice is lost in death,

2. How blest the man whose hopes rely On Israel's God; he made the sky,

6        6        6 4        6        6 7        6 4        6 7

## AR. L. P. M. (Concluded.)

61

Praise shall em-ploy my no-bler pow'rs; My days of praise shall ne'er be past, While life and thought and be-ing last, Or im-mor-tal - i - ty en-dures.

And earth, and seas, with all their train; His truth for-ev - er stands se-cure; He saves th'oppress'd, he feeds the poor, And none shall find his pro - mise vain.

T. S.

# 7

6

6

65

6

676  
454

7

## STEIN. L. P. M.

LUTHER.

1. The Lord my pas-ture shall pre - pare, And feed me with a shepherd's care; }  
 His presence shall my wants sup - ply, And guard me with a watchful eye; } My noon-day walks he shall at - tend, And all my midnighthours de - fend.

2. When in the sul-try glebo I faint, Or on the thirs-ty mountains pant, }  
 To fer-tile vales and dew - y meads My wea-ry wand'ring steps he leads, } Where peaceful rivers, soft and slow, A - mid the ver-dant landscape flow.

6

6

7

4

6

6

6

6

6

6

6

7

4

WENGERT. C. P. M.

M—o.

1. Oh, could I speak the matchless worth, Oh, could I sound the glo-ries forth, Which in my Sa-viour shine, I'd soar and touch the heav'n-ly strings,  
*m* Cres. *f* *mf*  
2. I'd sing the pre-*cious* blood he spilt, My ran-som from the dread-ful guilt Of sin and wrath di - vine: I'd sing his glo-rious righteousness,

7      6      6      7

PAUL C. P. M.

M—o

And vie with Ga-hriel, while he sings In notes al-most di - vine.  
*m* Cres.

In which all-per-fect, heav'ly dress My soul shall ev - er shine.

6 4 7 5  
8 5 3

1. The fes - tal morn, my God, is come, That calls me to thy sa-cred dome,  
 2. With ho-ly joy I hail the day That warms my thirsting soul a-way;

6 7 6 6 6 4  
3

Thy pres-ence to a - dore: My feet the sum-mons shall at - tend, With will - ing steps thy courts as - cend, And tread the hal - low'd floor.

What trans-ports fill my breast! For, lo! my great Re - deem-er's pow'r Un - folds the ev - er - last - ing door, And leads me to his rest.

**EARLEY, H. M.**

E. D. M.

### **Animato.**

1. Hark! hark! the notes of joy, Roll o'er the heav'ly plains; And seraphs find em - ploy For their sub - li - mest strains; Some new de-light in heav'n is known; Loud ring the harps a-round the throne.

Cres. *f*

2. Hark! hark! the sound draws nigh, The joyful host de-scend; Je-sus for-sakes the sky, To earth his foot-steps bend; He comes to bless our fall-en race, He comes with mes-sa ges of grace.

6 7                    6                    7                    6 #                    6 3                    6 4 7

## JONES. H. M.

1. Wel - come, de - light-ful morn, Thou day of sa - cred rest! } From low de - lights, and fleeting toys, I yearn to reach im - mor-tal joys.  
 I hail thy kind re - turn; Lord, make these mo - ments blast.

2. Now may the King de - scend, And fill his throne of grace; } Let sin - ners feel thy quick'ning word, And learn to know and fear the Lord.  
 Thy scept - re, Lord, ex - tend, While saints ad - dress thy face:

6 6                      #              7 #                      6 6              6 6              6 4              5 3

## NEWPORT. H. M.

E. D. M.

Allegro.

1. O Zi - on, tune thy voice, And raise thy hands on high; Tell all the earth thy joys, And boast sal - va - tion nigh: Cheer - ful in God,

m

mf

f

m

2. He gilds thy mourn-ing face With beams that can - not fade: His all - re - splen-dent grace He pours a - round thy head: The na - tions round

6                      6 7                      6 4                      6 4              7 11

Allegro.

A - rise and shine, While rays di - vine Stream all a - broad.

Cres.

Thy form shall view, With lus-tre new Di - vine - ly crown'd.

6

8 7 6 7  
6 5 4

1. How pleas'd and blest was I, To hear the people cry, "Come, let us seek our  
2. Zi - on, th'ree happy place, A lorn'd with wondrous grace, And walls of strength em-

3. Here David's greater Son has fix'd his royl throne; He sits for grace and  
4. May peace attend thy gate, And joy with-in thee wait, To bless the soul of

6

5  
3

6

6  
4

7

6

God to - day." Yes, with a cheer-ful zeal, We haste to Zi-on's hill, And there our vows and hon-ours pay, And there our vows and hon-ours pay.  
Braze thee round: In thee our tribes ap-pear, To pray, and praise, and hear The sa-cred gos-pel's joy - ful sound, The sa - cred gos-pel's joy - ful sound.

judgment here: He bids the saints be glad, He makes the sin-ners sad, And hum-ble souls re - joice with fear, And hum-ble souls re - joice with fear.  
ev - ry guest: The man who seeks thy peace, And wish-es thine in-crease, A thou-sand blessings on him rest, A thou-sand blessings on him rest.

E

6

4

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7

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Moderato.

1. They who toil up - on the deep, And in ves - sels light and frail  
O'er the migh - ty wa - ters sweep With the bil - low and the gale, } Mark what won - ders God per - forms When he speaks, and, un - con - fined,

2. Up to heav'n their bark is whirl'd On the moon - tain of the wave; }  
Down as sud - den - ly 'tis hurl'd, To the dark - ness of the grave; } To and fro they reel--they roll, As in - tox - i - cate with wine;

6 6                                    6 6 ♫

## HEIN. 7s.

Rush to bat - the all his storms In the chariots of the wind.

Ter - rors par - a - lyze their soul; Helm they quit, and hope re - sign.

6 6                                    6                 66 6 57  
    48 4 3

1. To thy pas - tures fair and large, Heav'ly Shep - herd, lead thy charge,

2. When I faint with sum - mer's heat, Thou wilt guide my wea - ry feet,

6                                    6 7 6 7                 6 4 3                            6 4 ♫

And my couch, with tend'rest care, 'Mid the springing grass pre - pare.  
To the streams that, still and slow, Thro' the ver-dant mea-dows flow.

6 6 5 7 6 5      6 3 7 6 5 7

1. Jesus, lov'er of my soul, Let me to thy bo-som fly; While the raging  
2. Oth-er refuge have I none; Hangs my helpless soul on thee; Leave, oh, leave mo

6 6 7      4 3 4 6 4 3 6 5 6

E. D. M.

hillows roll, While the tempest still is high; Hide me, O my Saviour, hide, Till the storm of life be past; Safe in-to the ha-ven guide, Oh, re-ceive my soul at last,  
not a-long, Still-support and comfort me: All my trust on thee is stay'd, All my help from thee I bring, Co-ver my defence-less head With the sha-dow of thy wing.

6 7 5 6 7 7 6 7 5 6 7 4 6 3 4 3 6 7 6 4 7

## BENEVENTO. 7s. (Double.)

WEBBE.

1. Sin - ners, turn! why will ye die? God your Mak - er asks you why; God, who did you be - ing give, Made you with him - self to live;

2. Sin - ners, turn! why will ye die? God your Sa - viour asks you why; He who did your souls re - trieve Died him - self that you might live.

3. Sin - ners, turn! why will ye die? God the Spi - rit asks you why; He who all your lives hath strove, Woo'd you to em - brace his love:

7 6 5      4 = 4 6 2 6      6

He the fa - tal cause de - mands, Asks the work of his own hands; Why, ye thank - less crea - tures, why Will ye cross his love, and die?

Will you let him die in vain? Cru - ci - fy your Lord a - gain? Why, ye care - less sin - ners, why Will ye slight his grace, and die?

Will ye not his grace re - ccive? Will ye still re - fuse to live? O ye dy - ing sin - ners, why, Why will ye for - ev - er die?

7 6 5      4 = 4 6 2 6      6

Animato.

## OAKDALE. 8s 7s &amp; 4s.

E. D. M.

69

Joy - ful times are

1. Yes, we trust the day is break-ing, Joy - ful times are near at hand; } When he choos-es, Dark-ness flies at his com-mand.  
 God, the migh - ty God, is speak-ing By his word in ev' - ry land; }

Joy - ful times are

6 = = 6 7 7 6 6 7

## LURGAN. 8s 7s &amp; 4s.

M—o.

1. On the mountain's top ap-pear - ing, Lo, the sa-cred her - ald stands! } Wel-come news to Zi - on bear - ing, Zi - on, long in hos - tile lands! } Mourning cap - tive! God him-self shall loose thy hands.

Cres.

Dim.

2. Lo, thy sun is ris'n in glo - ry! God him-self ap-pears thy friend; } All thy foes shall flee be - fore thee; Here their boast-ed tri - umphs end: } Great de - liv' - rance Zi - on's King will sure - ly send.

6 — 6 7 6 7

## MOUNTHOPE. 8s 7s &amp; 4s.

M—o.

Moderato.

1. Sin - ners, hear, for God hath spo - ken: 'Tis the God that reigns on high;) Hear his mes - sage; Hear it, sin - ners, lest you die.  
He whose law the world has bro - ken Sends you ti - dings of great joy;) Hear his mes - sage; Hear it, sin - ners, lest you die.

2. Hear the gos - pol, sin - ners, hear it; Joy - ful news from heav'n it brings;) Liv - ing wa - ters Thence-in streams e - ter - nal springs.  
Here's a foun - tain, oh, draw near it, O - pen'd by the King of kings;) Liv - ing wa - ters Thence-in streams e - ter - nal springs.

6 4      7      6      6      6 4      5 3

## YODER. 8s 7s &amp; 4s.

M—o.

1. Hear, O sin - ner! mer - cy waits on you; Now with sweet - est voice she calls,) Hear, O sin - ner; 'Tis the voice of mer - cy calls.  
Bids you haste to seek the Sa - viour Ere the hand of jus - tice falls.) Hear, O sin - ner; 'Tis the voice of mer - cy calls.

Dim.

2. Haste, O - sin - ner! to the Sa - viour; Seek his mer - cy while you may;) Haste, O sin - ner; You must per - ish, if you stay.  
Soon the day of grace is o - ver; Soon your life will pass a - way;) Haste, O sin - ner; You must per - ish, if you stay.

5      6      8 4      6 6 7      7      6 6 7      8 4

## SHIELDS. 8s &amp; 7s.

SHIELDS.

71

D. C.

1. Hark! what mean those ho - ly voi - ces, Sweet - ly sound - ing thru' the skies? }  
 Lo! th' an - ge - lic host re - joic - es, Hear'n - ly hal - le - in - jahs rise. } Hear them tell the wond - rous sto - ry, Hear them chant in hymns of joy.  
 Glo - ry in the high - est! glo - ry, Glo - ry be to God most high!

mf

Cres.

D. C.

2. Peace on earth, good - will from heav - en, Reaching far as man is found; }  
 "Souls re-deem'd, and sins for - giv - en," Loud our gold - en harps shall sound; } Christ is born, the great A - point - ed, Heav'n and earth his prais - es sing;  
 Oh, re - ceive whom God ap - point - ed For your Proph - et, Priest, and King!

 $\frac{4}{2}$ 

6 6#6

7 7

7

6 6  
5 26 5  
4 3

## SICILIAN HYMN. 8s &amp; 7s.

MOZART.

1. Lord, dis - miss us with thy bless - ing, Fill our hearts with joy and peace; Let us each, thy love pos - sess - ing Tri - umph in re - deem - ing grace.

2. Thanks we give and a - dor - a - tion For the ges - pol's joy - ful sound; May the fruits of thy sal - va - tion In our hearts and lives a - bound.

6  
46  
46  
56  
4 77  
587  
3565  
436  
846  
657  
457  
3

Moderato.

## SWATARA. 8s &amp; 7s.

M.

1. Think, O ye who fondly languish O'er the grave of those ye love, While your silent steps are straying Lone-ly thro' night's deep'ning shade,  
While your bosoms throb with anguish, They are warbling hymns a - bove, While your si - silent steps are straying Lone - ly thro' night's deep'ning shade,  
Glo - ry's bright - est beams are play - ing Round the hap - py Christian's head.

3. Light and peace at once do - riv - ing From the hands of God most high, Cease, then, mourn-er, cease to lan-guish O'er the grave of those you love;  
In his glo - ri - ous pre - sence liv - ing, They shall nev - er, nev - er die. Pain, and death, and night, and an - guish, En - ter not the world a - bove.

## QUIGG. 8s &amp; 7s.

M.

1. Come, thou Fount of ev'ry bless-ing, Tune my heart to sing thy grace; Streams of mercy, nev-er ean-ing, Call for songs of loud - est praise.

Cres. Cres.

2. Teach me some me - lo-dious mea-sure, Sung by rap-tur'd saints a - bove; Fill my soul with sa-cred pleasure, While I sing re-deem-ing love.

## CORNWELL. 7s &amp; 6s.

E. D. M.

73

1. Time is wing-ing us a-way To our e-ter-nal home; }  
Life is but a win-ter's day, A jour-ney to the tomb; } Youth and vi-gour soon will flee, Blooming beauty lose its charms; All that's mortal soon shall be

m Cres.

2. Time is wing-ing us a-way To our e-ter-nal home; }  
Life is but a win-ter's day, A jour-ney to the tomb. } But the Christian shall en-joy Health and beauty soon a - bove, Far be-yond the world's alloy,

8 6                      7                      6 4                      6 6 7                      8 6

## GROVE. 4s &amp; 6s.

McC.

En - clos'd in death's cold arms.

Dim.

Se-ure in Je-sus' love.

6        6        6        5                      6                      6 7                      6 4 3                      6 5 7

1. An - oth - er year Has told its four-fold tale, And still I'm here A trav'l-ler in the vale.

p Cres. p

2. Ah! not a few, Wbo seem'd life's toils to brave, Are hid from view Wit-in the si-lent grave.

3

1. Rise, my soul, and stretch thy wings: Thy bet-ter por-tion trace; } Sun, and moon, and stars, de-cay, Time shall soon this earth re-move;  
Rise, from tran-si-to-ry things, To heav'n, thy na-tive place.

2. Cease, ye pil-grims, cease to mourn, Press on-ward to the prize; } There we'll join the heav'n-ly train, Wel-comed to par-take the bliss;  
Soon our Sa-viour will re-turn, Tri-um-phant in the skies.

6                   6                   6                   6

Rise, my soul, and haste a-way To seats prepared a-hove.

Fly from sor-row and from pain To realms of endless peace.

6                   6                   6                   7

## Allegro.

## NOVA. 7s &amp; 6s.

1. When shall the voice of sing-ing Flow joy-ful-ly a-long? When hill and valley, ringing

2. Then from the craggy moun-tains The sacred shout shall fly, And shady vales and fountains

With one tri - um - phant song, Pro - claim the con-test end - ed, And Him who once was slain, A - gain to earth de-scended, In righteousness to reign.

Shall e - cho the re - ply; High tow'r and low - ly dwell-ing Shall send the cho-rus round, All hal - le - lu - juh swelling In one e - ter - nal sound.

6            6 5            7            6 4 = = 7            7            6 = = 7

### "Blest be the Lord."

Arranged from JARMAN.

**Arleso.**

1. Blest he the Lord, the God of love, Who show'rs his bles-sings from a-bove; The rock on which the right-eous trust, The hope and Sa - viour of the just.

**Cres.**

*p*

2. He to his saints re-deption gives; The weak and hum - ble he re-lieves; Sup-port - ed by his grace we stand, For life and death are in his hand.

3. He views his children in distress, The wi - dow and the fa-therless; And from his ho-ly seat a - bove Sup-ports them with his ten-derlove.

6        6 4        7        6#6 #6 6        6 4 #        6 1        6 6 4        6 6 4        7

1. Bright-est and best of the sons of the morn-ing, Dawn on our dark-ness and lend us thine aid; Star of the East, the ho - ri - zon a - dorn-ing,

3. Say, shall we yield him, in cost - ly de - vo - tion, O - dors of E - dom, and off - rings di - vine? Gems of the mountain, and pearls of the o - ean,

7      7      5 4      6# 7 #      6 --      6 4

## Ye boundless realms of joy.

From HANDEL.

Guide where our in - fant Re - deem - er is laid.

Myrrh from the fa - rest, or gold from the mine?

6      6      7      6 5 3

1. Ye bound - less realms of joy, . . . . Ex - alt your Mak-er's fame; His

m

2. Let all the Lord a - dore, . . . . And praise his ho - ly name, By

6      6      6      6

praise your songs em-ploy, . . . His praise your songs em-ploy, . . . A - bove the star-ry frame, A - bove the star-ry frame. Your voi - ces raise, Ye

Cres. Dim. p Slow. Cres.

whose al-migh-ty word, . . . By whose al-mighty word . . . They all from nothing came, They all from nothing came; And all shall last, From

6 6 6 3 6 5 6 7 6 4 #

Che - ru - bim And Se - ra-phim, to sing his praise; Your voi - ces raise, ye Che - ru - bim And Se - ra-phim, to sing his praise.

p Cres. Dim.

changes free; His firm de-cree stands ev - er fast, And all shall last, from chang - es free; And all shall last, from chang - e. free.

6 7 6 4

Allegretto.

## Grateful notes and numbers bring.

Arranged from DR. MADAN.

Grate - ful notes and num - bers bring, While Je - hovah's name we sing; Ho - ly, ho - ly, ho - ly Lord, Be thy glo - rious name a - dored;

*m* Cres.

Grate - ful notes and num - bers bring, While Je - hovah's name we sing; Ho - ly, ho - ly, ho - ly Lord, Be thy glo - rious name a - dored;

6 5 6 6  
3 # 7 6 7 6 6 5 7

and saints a - bove, and saints a - bove, Sing the great Re - deem-ar's love, Sing the great Re - deem - er's love. Lord, thy

Cres. p Cres. p Dim. Cres. p

Men on earth and saints a - bove, Men on earth and saints a - bove, Sing the great Re - deem - er's love, Sing the great Re - deem - er's love. Lord, thy

6 # 6 6 4

mercies nev - er fail, Lord, thy mer-cies nev - er fail; Hail! ce - les - tial goodness,hail! Hail! ce - les - tialgoodness,hail!

Cres.

mercies nev - er fail, Lord, thy mer-cies nev - er fail; Hail! hail! hail! Hail! ce - les - tial goodness,hail! Hail! hail! hail! Hail! ce - les - tialgoodness,hail!

6 5 6 6  
3

57  
3

## SOLO. Treble or Tenor.

pia. While on earth or - dain'd to stay, Guide our foot - steps in thy way, Till we come to reign with thee,

Cres.

And thy glo - rious great - ness see; Then with an - gels we'll a - gain Wake a loud - er, loud - er strain.

Cres.

There, in bliss - ful realms a - bove, Sing the great Re - deem - er's love, Sing the great Re - deem - er's love.

mf

There, in bliss - ful realms a - bove, Sing the great Re - deem - er's love, Sing the great Re - deem - er's love.

$\frac{6}{5}$      $\frac{6}{5}$      $\frac{6}{3}$      $\frac{7}{4}$      $\frac{6}{3}$      $\frac{6}{4}$      $\frac{7}{3}$

Let every heart rejoice and sing.

Allegro con spirito.

Let ev' - ry heart re - joice and sing; Let cho - ral an - them - s rise; }  
Ye rev'rend men and chil - dren, bring To God your sac - ri - fice; } For he is good; the Lord is good, And kind are all his ways;

$\frac{6}{4}$      $\frac{5}{3}$      $\frac{7}{4}$      $\frac{6}{5}$      $\frac{7}{5}$      $\frac{5}{3}$



## Praise ye the Lord. (Anthem.)

E. D. M.

Praise ye the Lord! oh, praise him, all ye peo - ple, Bless his name! oh, praise the Lord, and mag - ni - fy the God of Is - rael! Oh, mag - ni - fy the

*mf*

Unison.

7 7

God of Is - rael! Praise the Lord, and mag - ni - fy the God of Is - rael's name. Who is like our God, the glo - rious God of Is - rael,

Cres.

Dim.

mp

God of Is - rael! Praise the Lord, and mag - ni - fy the God of Is - rael's name. Who is like our God, the glo - rious God of Is - rael,

6 -

6 6 4 #3

6 7

*mf*

Hale - lu - jah! He will be

Praise his name, O praise his name, O bless and mag - ni - fy his name for - ev - er - more! Hale - lu - jah!

*mf*

Hale - lu - jah! He will be

### O give thanks unto the Lord. Psalm.

From J. SMITH.

*Slow.*

on guide, He will be our guide, For ev - er - mere.

*p*

*Cres.* *Dim.*

our guide, He will be our guide, For ev - er - more.

O give thanks, O give thanks un - to the Lord, give thanks unto the Lord.

O give thanks, O give thanks nn - te the Lord, give thanks unto the Lord.

Give thanks, give thanks, give thanks un - to the Lord, give thanks un - to the Lord, give thanks un - to the Lord, For he is good, for he is

Give thanks, give thanks, give thanks un - to the Lord, give thanks un - to the Lord, give thanks un - to the Lord, For he is good, for he is

$\frac{6}{4}$       7      7      5      3      6      7      7

good, is good; For his mer - ey en - du - reth for - ev - er, For his mer - ey en - du - reth for - ev - er. A - men.

Moderato. *p*

*Cres.*

good, is good; For his mer - ey en - du - reth for - ev - er, For his mer - ey en - du - reth for - ev - er. A - men.

$\frac{6}{4}$       5

## Plunged in a gulf of dark despair.

B. D. M.

85

Slow.

Music score for 'Plunged in a gulf of dark despair.' in G major, 4/4 time. The vocal line consists of three staves. The first two staves begin with a forte dynamic (F) and transition to piano (p). The third staff begins with piano (p). The lyrics are: 'Plung'd in a gulf of dark de-spair, We wretch-ed sin-ners lay, With-out one cheer-ful beam of hope, Or spark of glimmer-ing day.' Dynamics include Crescendo (Cres.) and Diminuendo (Dim.). Measure numbers 6, 7, and 8 are indicated below the staves.

Allegretto.

Music score for 'With pitying eyes the Prince of grace Beheld our helpless grief; He saw, and oh, a - mazing love, He ran to our re-lief, He ran to our re-lief.' in G major, 3/4 time. The vocal line consists of three staves. The first two staves begin with piano (p) and transition to forte (f). The third staff begins with piano (p). The lyrics are: 'With pitying eyes the Prince of grace Beheld our helpless grief; He saw, and oh, a - mazing love, He ran to our re-lief, He ran to our re-lief.' Dynamics include Crescendo (Cres.), Forte (f), and Piano (p). Measure numbers 6, 7, 8, 9, 10, 11, 12, and 13 are indicated below the staves.

## Allegro.

Allegro.

Cres. Dim.

Down from the shining seats a - bove, With joyful haste, with joyful haste, he fled;

Enter'd the grave in mor-tal flesh, And dwelt among the dead,

Cres. Dim.

$\frac{6}{4}$        $\frac{7}{4}$        $\frac{6}{5}$        $\frac{6}{4}$

## Allegretto.

f

Oh, for that love let rocks and hills Their last - ing si - lence break, And all har - mo - nious hu - man tongues The Sa - viour's

f

$\frac{6}{4}$        $\frac{6}{4}$        $\frac{6}{4}$        $\frac{\#6}{4}$       Thirds.       $\frac{6}{4}$        $\frac{6}{4}$

**Allegro.**

**Larghetto.**

A musical score for four voices (Soprano, Alto, Tenor, Bass) in G major. The vocal parts are arranged in two staves: Soprano and Alto on top, Tenor and Bass on bottom. The vocal line includes lyrics: "when you raise your high - est notes, His love, His love can ne'er be told, His love can ne'er be told." The score features dynamic markings such as Larghetto, Crescendo (Cres.), Diminuendo (Dim.), and Thirds. The bass part provides harmonic support with sustained notes.

## Come, O my soul, in sacred lays.

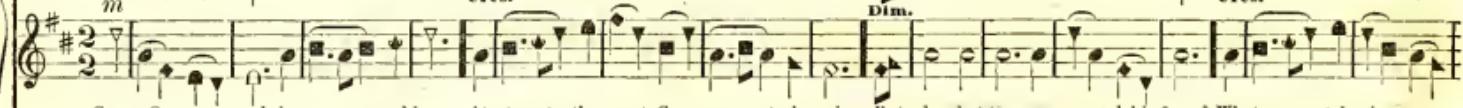
From LUMNER.



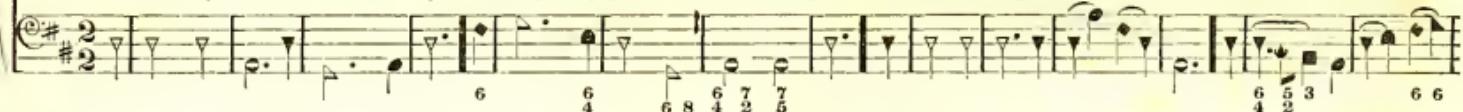
Come, O my soul, in sa - cred lays, At - tempt thy great Cre - a - tor's praise; But, oh, what tongue can speak his fame? What mor - tal verse can



*m*

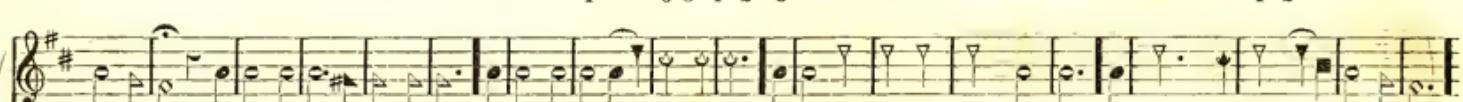
*Dim.**Cres.*

Come, O my soul, in sa - cred lays, At - tempt thy great Cre - a - tor's praise; But, oh, what tongue can speak his fame? What mor - tal voice can



6      6      6 8 4 2 5

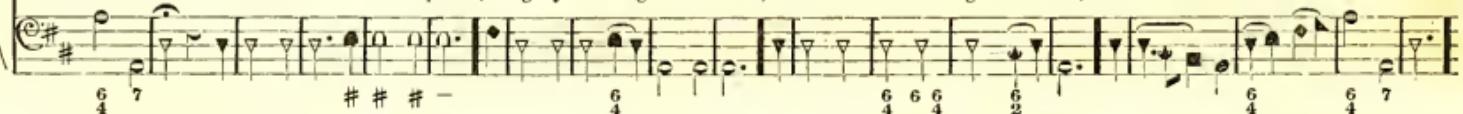
6 5 3      6 6



reach the theme? Enthroned amid the radiant spheres, He glory like a garment wears; To form a roke of light di - vine, Ten thou - sand suns around him shine.

*P**Cres.*

reach the theme? Enthroned amid the radiant spheres, He glory like a garment wears; To form a roke of light di - vine, Ten thou - sand suns around him shine.



6  
4

# # # -

6  
4

6  
4

6  
4

6  
4

6  
4

6  
7

In all our Ma-ker's grand designs, Al - mighty pow'r with wis-dom shines; His works, thro' all this wondrous frame, Declare the glo - ry of his name.

*mf*

In all our Ma-ker's grand designs, Al - migh-ty pow'r with wis-dom shines; His works, thro' all this won - drous frame, De-clare the glo - ry of his name.

$\frac{7}{5} \frac{6}{4}$

$\frac{6}{4}$

$\frac{7}{5} \frac{4}{4}$

$\frac{4}{3} \frac{9}{8} \frac{6}{4} \frac{5}{3} \frac{7}{4}$

Raised on de - vo-tion's lof - ty wing, Do thou, my soul, his glo - ry sing; And let his praise em-ploy thy tongue, Till list'ning worlds shall join the song.

*p*

*mp*

*f*

Raised on de - vo-tion's lof - ty wing, Do thou, my soul, his glo - ry sing; And let his praise em-ploy thy tongue, Till list'ning worlds shall join the song.

$\frac{6}{3} \frac{5}{7}$

$\frac{4}{3} \frac{9}{8} \frac{6}{4} \frac{5}{3} \frac{7}{4}$

## O be joyful in the Lord.

E. D. M.

Allegro.

O be joyful, O be joyful in the Lord, all ye lands; Serve the Lord with gladness, And come before his presence with a song;

O be joyful, O be joyful in the Lord, all ye lands; Serve the Lord with gladness, And come before his presence with a song;

6      7      6 6 7      6      6 7

Be ye sure that the Lord he is God: It is he that hath made us, and not we our-selves; For we are his peo-ple, and the sheep of his

Be ye sure that the Lord he is God: It is he that hath made us, and not we our-selves; For we are his peo-ple, and the sheep of his

6      6      5

## Allegro.

pas-ture, We are his peo-ple, and the sheep of his pas-ture; Oh, go your way in - to his gates with thanks-giv-ing, And

pas-ture, We are his peo-ple, and the sheep of his pas-ture; Oh, go your way in - to his gates with thanks-giv-ing, And

6 6 5 7

Thirds.

Unison.

in - to his courts, his courts with praise; Be thank-ful, be thank-ful un - to him, and speak good of his name.

in - to his courts, his courts with praise; Be thank-ful, be thank-ful un - to him, and speak good of his name.

6 7 7 7 6 4

## Jerusalem! my glorious home.

E. D. M.

### **Animato.**

Je - ru - sa - lem ! my glo - ri - ous home, Name ev - er dear to me, When shall my la - bor have an end, In joy and peace in thee?

Je - ru - sa - lem! my glo-ri-ous home, Name ev - er dear to me, When shall my la-hours have an end, In joy and peace in thee?

4  
—  
6 4  
7  
—  
7 —  
—  
4 2  
6 4  
7  
—  
6 6  
6 4

## CHORUS

Where con - gre - ga - tions ne'er break up, And Sab - hath have no end ?

Where con - gre - ga - tions ne'er break up, And Sab-hath's have no end ?

**Allegro.**

There hap-pier bow'rs than E - den's bloom No sin nor sor-row know; Blest seat, blest seat, Through rude and stor-my scenes,

There hap-pier bow'rs than E - den's bloom No sin nor sor-row know; Blest seat, blest seat, Through rude and stor-my scenes,

I on-ward press to yon; Through rude and stor-my scenes, I on-ward press to you, I on-ward press to you.

*p**Cres.*

I on-ward press to yon; Through rude and stor-my scenes, I on-ward press to yon, I on-ward press to you.

Moderato.

Allegro.

Why should I shrink at pain and wo,  
Or feel at death dis-may? I've Ca-naan's good-ly land in view, And realms of end-less day.

mf

Why should I shrink at pain and wo,  
Or feel at death dis-may? I've Ca-naan's good-ly land in view, And realms of end-less day.

6 - # $\frac{6}{4}$  # $\frac{6}{2}$ 6 7 7 # $\frac{6}{2}$ 

Presto.

Largo.

Je - ru - sa - lem! my glo-ri-ous home, Name ev - er dear to me, When shall my la-hour have an end, In joy and peace in thee?

4 2 6 7 6 6 4

Je - ru - sa - lem! my glo-ri-ous home, Name ev - er dear to me, When shall my la-hour have an end, In joy and peace in thee?

# Oh, how lovely is Zion!

Arranged from an "Agnus Dei."

95

Oh, how love - ly,      Oh, how love - ly,      how love - ly is Zi - on,      how love - ly is Zi - on,— Zi - on, ci - ty of our

*m* f

Oh, how love - ly,      Oh, how love - ly,      how love - ly is Zi - on,      how love - ly is Zi - on,— Zi - on, ci - ty of our

C: 3 6 5 4 3 7 6 6 5 3 6 6 4 7

God!      Oh, how love - ly,      oh, how love - ly,      how love - ly, how love - ly,      how love - ly is Zi - on,—

*m* Cres. p

God!      Oh, how love - ly,      oh, how love - ly,      how love - ly, how love - ly,      how love - ly is Zi - on,—

C: 6 7 6 7 6 7 6 6 4

Zi - on, ci - ty of our God! Joy and peace, Joy and peace, Joy and peace dwell in thee; Joy and peace dwell in thee, dwell in thee.

Cres. Dim. Cres. Dim. Cres. Dim.

Zi - on, ei - ty of our God! Joy and peace, Joy and peace, Joy and peace dwell in thee; Joy and peace dwell in thee, dwell in thee.

6 6 4 6 4 7 6 4 5 7 3

## Glory be to God.

M—o.

*Moderato.*

Glo - ry be to God, Praise ye the Lord! Glo - ri - fy him for ev - er - more.

Glo - ry be to God, glo - ry be to God! Praise ye the Lord! Glo - ri - fy him for ev - er - more.

2 6 8 6 7 6 6 5 7

*Allegro.**Allegretto.*

Sons of Zi - on, come be - fore him; Bring the cym - bal, bring the harp, bring the harp. High in glo - ry be-

Sons of Zi - on, come be - fore him; Bring the cym - bal, bring the harp, bring the harp. High in glo - ry be-

6

6

7

6

7

6

6

*Allegro.*

hold him seat - ed! See the King! he sits in state, he sits in state, he sits in state. Sons of Zi - en, come be-

held him seat - ed! See the King! he sits in state, he sits in state, he sits in state. Sons of Zi - on, come be-

# - e      # #      #      #      6 6 7 #      6 7      6

fore him! Sound the lute and strike the harp, Sound the lute, strike the harp! Sons of Zi - on, come he - fore him! Sound the lute and strike the

fore him! Sound the lute and strike the harp, Sound the lute, strike the harp! Sons of Zi - on, come he - fore him! Sound the lute and strike the

Sons of Zi - on, come he - fore him! Sound the lute and strike the harp, Sound the lute and strike the harp, strike the harp, strike the harp, strike the harp

harp!

Sons of Zi - on, come he - fore him! Sound the lute and strike the harp, Sound the lute and strike the harp, strike the harp, strike the harp, strike the harp

# Zweite Abtheilung;

enthaltend

## drei- und vierstimmige Chorale-Melodien.

Zum Gebrauch beim öffentlichen Gottesdienst, als auch für Singschulen.

### Wer nur den lieben Gott lässt walten. 6 lin. 9s 8s & 8s 8s.

TENOR.

ALTO.

TREBLE.

BASE.

Wer nur den lieben Gott lässt wal - ten Und hof - set auf ihn al - le - zeit, }  
Den wird er wun - der - lich er - hal - ten In al - ler Not und Traurig - keit, } Wer Gott dem Al - ter-höch-sten traut, Der hat auf lei - ner Sand ge - baut.

# # 6 5# # 6 5 # # 7 - # 6 6 # 99

Gott des Himmels und der Erden. 6 lin. 8s 7s & 7s 7s.

Gott des Himmels und der Erden, Vater, Sohn und heiliger Geist! Der es Tag und Nacht läßt werden, Sonn' und Mond uns scheinen heißt, Des sen starke Hand die Welt Und, was drinnen ist, erhält.

## **Jesus, meine Zuversicht.** 6 lin. 7s 8s & 7s 7s

Die - ses weiß ich, sollt' ich nicht Dar - um mich zu - frie - den ge - ben, } Was die lan - ge To - des - nacht Mir auch für Ge - dan - ken macht?

## Nun ruhen alle Wälder.

6 lin. 7s 7s 6s 7s 7s 8s.

101

Music score for 'Nun ruhen alle Wälder.' featuring four staves in G major. The lyrics are:

Be-dekt mit dei-nem Ge-gen, Eil' ich der Ruh' ent-ge-gen, Dein Na-me sei gepreist! Mein Le-ben und mein En-de ist dein; in dei-

ne Hän-de Befehl' ich, Va-ter, mei-nen Geist.

Measure 6: 6 6 7 | Measure 7: 6 6 7 | Measure 8: 6 6 6 7 | Measure 9: 4

## Meine Zufriedenheit. 4 lin. 6s.

Music score for 'Meine Zufriedenheit' featuring two staves in G major. The lyrics are:

Meine Zu-fri-den-heit steht in Vergnüglich-keit; Was ich nicht än-dern kann, Nehm' ich gebul-dig an.

Measure 6: 6 6 6 7 | Measure 7: 6 6 7 | Measure 8: 6 6 6 7 | Measure 9: 4

## Alle Menschen müssen sterben.

8 lin. 8s 7s &amp; 8s 8s 7s 7s.

Music score for 'Alle Menschen müssen sterben.' featuring four staves of music in 2/4 time, key of G major (two sharps). The lyrics are:

Se - lu, der du mei - ne See - le  
Aus des Teu - sels fin - stern Höh - le

Hast durch dei - nen bit - tern Tod  
Und der schwe - ren Sün - den - noth

Kräf - tig - lich her - aus - ge - ris - sen,  
Und mich sol - ches las - sen wis - sen

Chords indicated below the staff: 6 6 5 = #6 6 6 #7

Was Gott thut, das ist wohl gethan. 8 lin. 8s 7s &amp; 4s 4s 7s 7s.

Music score for 'Was Gott thut, das ist wohl gethan.' featuring four staves of music in 2/4 time, key of G major (two sharps). The lyrics are:

Durch dein an - ge - neh - mes Wort;  
Sei doch jetzt, o Gott! mein Hör.

rei - cher Gott von Gü - tig - keit,  
Wie groß ist dei - ne Lieb - lich - keit

Von Gnade und Er - dar - men;  
Bei al - ten geist - lich - Ar - men!

Chords indicated below the staff: 6 7 6 7 3ds.

## Es ist das Heil uns kommen her. 7 lin. 8s 7s &amp; 8s 8s 7s. 103

Mein Herz ist full, Und spricht: dein Will', O Va - ter in der Hö - he, Dein Will' al -lein ge - sche - he!

Es ist das Heil uns kom-men her  
Die Werk' ver - mö-gen nim-mer - mehr

Bey Gott aus lau - ter Gna - den; Zu hei - len un - fern Scha - den.

Der Glaub' sieht Je - sum Chri - sum an, Der hat ge - nug für uns ge - than: Er ist der Mitt - ler wor - den.

## Jesu, meine Freude.

9 lin. 6s 6s 5s &amp; 7s 8s 6s.

Music score for Jesu, meine Freude, 9 lines. The score consists of three staves of music in common time, treble clef, and G major. The vocal line is supported by a harmonic basso continuo line. The lyrics are as follows:

Je - su, mei-ne Freu-de, Meines Herzens Wei-de, Je - su, mi-ne Zier! }  
 Ach wie lang, ach lan - ge, Ist dem Her-zen ban - ge, Und ver-langt nach dir. } Gotteslamm, mein Bräutigam! Muher dir soll mir auf Er-den Sonst nichts lieber wer-den.

Accompanimental figures are marked with numbers below the staff: 6 4 #, #6, #, #, #, 6 5, 7, 6 4 #.

## Spar' deine Busse nicht.

8 lin. 6s 7s &amp; 6s 6s 6s.

Music score for Spar' deine Busse nicht, 8 lines. The score consists of three staves of music in common time, treble clef, and G major. The vocal line is supported by a harmonic basso continuo line. The lyrics are as follows:

Wie freu - et sich mein Herz, Wie freut sich Leib und See-le, }  
 Mein Je-su, ü - ber dich! Mein Geist aus seiner Höh - le } Sich schwinget hoch em - por, Zu preisen früh und spat, Was bei - ne gro - he Lieb' An mir er - wie - sen hat.

Accompanimental figures are marked with numbers below the staff: e, 6 4, 6 5, 7, 6, 6 4 #, 6 5, 6 4 7.

Mir nach, spricht Christus, unser Held.

6 lin. 8s 7s & 8s 8s.

105

Mir nach, spricht Christus, un-ser Held; Mir nach, ihr Chri-sten al - le! }  
Ver - leug-net euch, ver - lasst die Welt, Folgt mei-nem Ruf und Schal - le; } Nehmt eu - er Kreuz und Un - ge - mach Auf euch, folgt mei-nem Wan-del nach!

6 6 6 5 6 4 5 7 #7 5 6 6 6 6 6 6 4 7

Nun danket Alle Gott.

8 lin. 6s 7s & 6s 6s 6s 6s.

Gott, Vater! dir sei Preis hier und im Himmel o - ben! }  
Herr Je-su, Gottes Sohn! Ich will dich all - zeit lo - ben. } O heil'ger Geist! dein Ruhm Er-schall' je mehr und mehr; Dreicin'ger Herr und Gott, Dir sei Lob', Preis und Ehr!

6 6 7 6 7 6 6 6 6 7 6 9

## Kommt her zu mir, spricht Gottes Sohn.

6 lin. 8s 8s &amp; 7s 8s 8s 7s.

Auf, auf, mein Herz, und du, mein Sinn! Leg' al - len Zwei - fel von dir hin, Der sich in dir be - sin - det! Daß Christus sei dein Heil und Herr, Ist ja in Got - les

8 4

## 42d PSALM. Fren' dich sehr, o meine Seele.

8 lin. 8s 7s &amp; 7s 7s 8s 8s.

wahrem Wort Recht sel - sen - fest ge - grün - det.

Fren' dich sehr, o mei - ne See - le, Und ver - giß der Neid und Qual, Die in die - ser Kummer - höh - le Dich be - tref - sen ob - ne Zahl; Je - sus ruft dich aus dem Leid,

6 8

6 7

#

6 7

6

Bedenke, Mensch! das Ende. 8 lin. 7s & 6s. 107

In die gro - he Herrlich - keit, Die kein Ohr je hat ge - hö - ret, Und die E - wig - kei - ten wäh - ret.

Be - den - fe, Mensch! das En - de;  
Der Tod kommt oft be - hen - be;

6 5 4

Be - den - le bei - nen Tod! Der heu - te frisch und roth, Kann mor - gen und ge - schwinde Hin - weg ge - stor - ben sein; Trum bil - de dir, o Süñ - der, Ein täg - lich Eier - den ein.

6 3 4 6 6 6 6 4 7

6 4 3

## Liebster Jesu! wir sind hier.

6 lin. 7s 8s &amp; 8s 8s.

Höch-ster Gott, wir dan-ken dir, Dass du dein Wort hast ge-ge-ben;  
 Gib uns Gna-de, dass auch wir Nach dem-sel-den hei-lig le-be-n;  
 Und den Glauben al-so stär-ke, Dass er thä-tig sei im Wer-ke!

## Gott sei Dank in aller Welt. 4 lin. 7s.

Ho - si - an-na! un - ser Hör, Got - tes e - twig - li - ches Wort, Wel - ches al - le Ding'er hält, Hat im Fleisch sich ein - ge - stellt.  
 Der, den Gott im Pa - ra - dies Nach dem Tün - den - fall ver - hieß, Wird, zu Trost der gan - zen Welt, Von dem En - gel an - ge - meldt.

Zenck mich, zenck mich mit den Armen. 6 lin. 8s 7s & 8s 8s.

109

Deuch mich, deuch mich mit den Ar-men Dei - ner gro-hen Freundlich - keit; }  
Je - ju Chri-sti! dein Er - bar-men Heil - se mei-ner Blo - dig - keit. } Wirst du mich nicht zu dir zie - hen, Ach, so muß ich von dir flie - hen.

## **Christus, der ist mein Leben.** 4 lin. 7s 6s.

A musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The music is in common time, key signature of one flat. The vocal parts are written in soprano, alto, tenor, and bass clef. The piano part is indicated by a treble clef and a bass clef. The lyrics are in German, centered under the vocal parts. The piano part includes harmonic markings such as 6, 6/4, 6, 6/4, and 7/4.

## Es ist gewißlich an der Zeit. 7 lin. 8s 7s &amp; 8s 8s 7s.

D. C. S

Musical score for 'Es ist gewißlich an der Zeit.' featuring three staves of music with corresponding lyrics in German. The music is in common time, with various clefs (G, F, C) and key signatures (F major, C major, G major). The lyrics describe a search for salvation and a desire for God's guidance.

Wo soll ich hin, wer hil - set mir? Wer füh - ret mich zum Le - ben? }  
 Zu Niemand, Herr, als nur zu dir Will ich mich frei de - ge - den! }     Du bist, der das Ver - lor' - ne sucht; Du seg - nest das, so war ver - kündt:  
 D. C. S

Hilf, Je - su, dem E - len - den!

O heil'ger Geist, fahr' bei uns ein. 12 lin. 8s 8s 7s &amp; 2s 2s 4s 4s 4s 8s.

Musical score for 'O heil'ger Geist, fahr' bei uns ein.' featuring three staves of music with corresponding lyrics in German. The music is in common time, with various clefs (G, F, C) and key signatures (C major, F major, G major). The lyrics call upon the Holy Spirit to dwell among them.

O heil' - ger Geist, lehr' bei uns ein, Und lass uns dei - ne Wohnung sein, O komm', du Her - zen - son - ne! }  
 Tu Himmel - licht, lass bei - nen Schein Bei uns und in uns kräf - tig sein Zu ste - ter Freud' und Won - ne; } Das wir Du dir Recht zu le - ben  
 D. C. S

6       6       6       8       6       5 5 7

**Wachet auf! ruft uns die Stimme.** 12 lin. 8s 9s 8s & 6s 6s 4s 4s 4s 8s. **III**

Ung er ge ben, Und mit Be ten O si des hal ben vor dich tre ten.

Wachet auf! ruft uns die Stimme, So ru fet einst der En gel Stimme:  
Wachet auf, er los te Sün der! Ver sam melst euch, ihr Got tes fin der!

$\frac{6}{4}$

Ver la st das Grab, ver la st die Gru st! } Des To des stil le Nacht }  
Der Wel ten Herr ist's, der euch ruf st. } Ist nun vorbei, er wacht! } Hal le lu jab! Macht euch be reit Zur Ewig keit! Sein Tag, sein großer Tag ist da!

$\frac{5}{3} \quad 7$

## Mein Gott! das Herz ich bringe dir. 4 lin. 8s &amp; 6s.

Musical score for 'Mein Gott! das Herz ich bringe dir.' featuring three staves of music with lyrics in German. The first two staves are in common time (C), and the third staff is in common time (C) starting from measure 6. The lyrics are:

Mein Gott! das Herz ich brin - ge  
dir Zur Ga - be und Ge - schen - k; Du for - derst die - ses ja von  
mir, Deß bin ich ein - ge - denk.

Gieb mir, mein Sohn! dein Herz, spricht du; Das ist mir lieb und werth; Du fin - dest an - ders doch nicht  
Ruh' Im Himm - el und auf Erb'.

Accompaniment figures are provided below the staves, with measure numbers 5, 6, 7, and 3 indicated under the bass line.

## Mache dich, mein Geist, bereit. 7 lin. 7s 6s &amp; 3s 3s 6s 6s.

Musical score for 'Mache dich, mein Geist, bereit.' featuring three staves of music with lyrics in German. The first two staves are in common time (C), and the third staff is in common time (C) starting from measure 6. The lyrics are:

Ma - che dich, mein Geist, be - reit, Ma - che, sieh' und be - ie, ;  
Dass dich nicht die bö - se Zeit Un - ver - hofft be - tre - ie, ; Denn es ist Sa - tan's List, Ue - ber vie - le Frem - men Zur Ver - such - ung kom - men.

Accompaniment figures are provided below the staves, with measure numbers 6, 6, 7, 6, 4, 7, 6, 6, 7, 6, 6, 7 indicated under the bass line.

## Lobe den Herren.

5 lin. 14s &amp; 4s 7s 8s.

113

Lobe den Herren, den mächtigen König der Ehren,  
Mein ge - lie - be - te See - le, das ist mein Ver - geh - ren; } Kommet zu Haus! Psal - ter und Har - fe, wacht auf! Las - set die Lob - ge - säng' hö - ren.

6      5      7

## Seelenbräutigam.

6 lin. 5s 5s 8s 8s 5s 5s.

See - lenbräu - ti - gam, Je - su, Gotteslamm, Ha - te Dank für dei - ne Lie - te, Tie mich zieht aus reinem Trie - te Von der Sündenschlamm, Je - su, Gottes - lam - am.

7      1      6      7      6      7      7      7      7

## Es kostet viel, ein Christ zu sein. 6 lin. 8s 11s 10s 11s 10s 4s.\*

Musical score for 'Es kostet viel, ein Christ zu sein.' The score consists of four staves of music in common time (indicated by '2') with a key signature of one sharp. The vocal parts are in soprano, alto, tenor, and bass. The lyrics are integrated into the musical lines. Measure numbers 6, 4, 7, 6, 5, 6, 7, 7, 6, 5, 7 are marked below the staves.

Es kostet viel, ein Christ zu sein, Und nach dem Sinn des rei-nen Gei-sies le-be-n, Denn der Na-tur geht es gar sau-er ein, Sich

Sieh, hier bin ich, Ehrenkönig. 6 lin. 8s & 7s.

Musical score for 'Sieh, hier bin ich, Ehrenkönig.' The score consists of four staves of music in common time (indicated by '2') with a key signature of one sharp. The vocal parts are in soprano, alto, tenor, and bass. The lyrics are integrated into the musical lines. Measure numbers 6, 5, 6, 8, 7, #, 6, 6, 6, 6, 6, 7, 6, 4, 7 are marked below the staves.

im-mer-bar in Chri-si Tod zu ge-ben, Und ist hier gleich ein Kampf wohl ausgericht't, Das macht's noch nicht.

Sieh, hier bin ich, Ehren-ko-nig!  
Schwache Thränen, kundi-ch Sehnen,

**Ein' feste Burg ist unser Gott.** 9 lin. 8s 7s & 6s 5s 5s 6s 7s. **115**

Le - ge mich vor deinen Thron;  
Bring' ich dir, du Menschenjehn!  
Lass dich fin - den, lass dich fin - den. Von mir, der ich Asch' und Then.

6      4      7

Ein' fe - ste Burg ist un - ser Gott, Ein' gu - te  
Er hilft uns frei aus al - ler Not, Die uns jetzt

6      6      #

Wehr und Waf - sen;  
hat be - trof - sen;  
Der al - te bö - se Feind,  
Mit Ernst er's jetzt meint;  
Grob' Macht und viel List Sein' grausam' Rüstung ist,  
Auf Erd'n ist nicht sein's Gle - chen.

6      4      7      6      8      #

6      4      7      6      4      #

Herr Jesu Christ, dich zu uns wend'. 4 lin. 8s.

Herr Je-su Christ, dich zu uns wend', Den hell-gen Geist du zu uns send', Der uns mit sei-ner Gnad' re-gier', Und uns den Weg zur Wahrheit führ'.

Wie bist du mir so innig gut. 4 lin. 8s & 6s.

Ardito.

*Ardito.*

1. Wie bist du mir so in-nig gut, Mein Ho-her-preis-ter, du! Wie theu'r und fräsig ist dein Blut!  
Es sept mich stets in Ruh'.

2. Wenn mein Gewissen za-gen will Vor mei-ner Sün-de-schuld, So macht dein Blut mich wieder still,  
Sept mich bei Gott in Huld, Sept mich bei Gott in Huld.

3. Es gie-bet dem be-drückten Sinn Freimü-thig-keit zu dir, Daß ich in dir zu-frie-den bin,  
Wie arm ich bin in mir, Wie arm ich bin in mir.

Wie groß ist des Allmächt'gen Güte.

6 lin. 9s & 8s.

117

Musical score for 'Wie groß ist des Allmächt'gen Güte.' featuring four staves of music in G major. The lyrics are:

Wie groß ist des All-mächt'gen Gü - te! Ist der ein Mensch, den sie nicht röhrt; Der mit ver-här - te - lem Ge-mü - the Den Dank er - sticht, der ihm ge - bührt? Nein, sei - ne Lie - be zu er - mes - sen, Sei e - wig mei - ne größ - te Pflicht;

The measure numbers 7, 6, 7, and 6 are indicated below the staves.

Aus meines Herzens Grunde.

8 lin. 7s 6s & 6s 7s 7s 6s.

Musical score for 'Aus meines Herzens Grunde.' featuring two staves of music in G major. The lyrics are:

Der Herr hat mein noch nie ver - ges - sen; Ver - giss, mein Herz, auch sei - ner nicht.

The measure numbers 7, 6, 7, and 6 are indicated below the staves.

On the right side of the page, there is another section of music for 'Aus meines Herzens Grunde.' with lyrics:

Aus meines Herzens Grunde Sag' ich dir Lob und Dank  
In die fer Morgen - stunde, Da - zu mein Le - ben lang,

The measure numbers 6, 6, 7, and 6 are indicated below the staves.

18

O Gott! in dei - nem Thron, Zu dei - nem Preis und Eh - ren, Durch Chri - stum un - fern Her - ren, Dein' ein - ge - bor - nen Sohn.

6                    6                    7

**Dir, dir, Jehovah, will ich singen.** 6 lin. 9s 10s & 10s 10s.

Dir, dir, Je - ho - vah, will ich sin - gen, Denn wo ist doch ein solch - er Gott, wie du? }  
 Dir will ich mei - ne Leid - er bren - gen, Ach! gib mir dei - nes Geistes Kraft da - zu. } Da - mit ich sing' im Na - men Je - su Christ, So wie es dir durch ihn ge - füll - ig ist.

Wenn wir in höchsten Nöthen sein. (Adeste Fideles.)

Altered from U. C. H.

119

Musical score for "Wenn wir in höchsten Nöthen sein." (Adeste Fideles). The score consists of six staves of music in common time, key signature of two sharps, and includes harmonic analysis below the staff.

**Lyrics:**

1. Wenn wir in höch - sten Nö - then sein Und wis - sen nicht, wo aus noch ein, Und fin - den we - ber  
 2. So ist das un - ser Trost al -lein, Dass wir zu - sam - men ins ge - mein Dich in der Angst, o  
 3. Hül' noch Rath, Ob wir gleich for - gen, Ob wir gleich for - gen, Ob wir gleich for - gen früh und spat,  
 4. treu - er Gott, Um Ret - tung sie - hen, Um Ret - tung sie - hen, Um Ret - tung sie - hen aus der Nöth.

**Harmonic Analysis:**

The harmonic analysis is provided below the staff, indicating chords and changes in key signature.

1. 6 6 6 5 4 3 #6 3 2 6 4 7 6 6 4 3  
 2. 6 6 6 5 4 3 #6 3 2 6 4 7 6 6 4 3  
 3. 6 6 6 5 4 3 #6 3 2 6 4 7 6 6 4 3  
 4. 6 6 6 5 4 3 #6 3 2 6 6 4 3  
 5. 6 6 6 5 4 3 #6 3 2 6 6 4 3  
 6. 6 6 6 5 4 3 #6 3 2 6 6 4 3

**Chord Progressions:**

- Measure 1: 6, 6, 6, 5, 4, 3, #6, 3, 2, 6, 4, 7
- Measure 2: 6, 6, 6, 5, 4, 3, #6, 3, 2, 6, 4, 7
- Measure 3: 6, 6, 6, 5, 4, 3, #6, 3, 2, 6, 4, 7
- Measure 4: 6, 6, 6, 5, 4, 3, #6, 3, 2, 6, 6, 4, 3
- Measure 5: 6, 6, 6, 5, 4, 3, #6, 3, 2, 6, 6, 4, 3
- Measure 6: 6, 6, 6, 5, 4, 3, #6, 3, 2, 6, 6, 4, 3

**Performance Notes:**

"Thirds." is indicated at the bottom center of the page.

# ALPHABETICAL INDEX.

PAGE	PAGE	PAGE	PAGE	PAGE	PAGE	PAGE	PAGE	PAGE	PAGE
ABINGTON.....	34	Bergner.....	51	Dillsburg.....	31	Gist.....	35	Keim.....	56
Amsterdam.....	74	Bern Church.....	54	Dorset.....	25	Grove.....	59	Kent.....	41
Anan.....	25	Bethel.....	51	HAUER.....	18	LATIMER.....	24	NEBO.....	37
Ar.....	66	Breidenstrohm.....	29	Edes.....	42	Hein.....	66	Nelson.....	20
Arnold.....	41	Brua.....	39	Elder.....	46	Lennig.....	17	Newport.....	64
Aron.....	39	Burton.....	17	Ehrhart.....	21	Linton.....	28	Nova.....	74
Asbfeld.....	67	Fabius.....	17	Holstein.....	59	Logan.....	27	OAKBURN.....	22
Ashland.....	43	Carroll.....	58	Lotan.....	69	Lurgan.....	69	Oakdale.....	69
Auburn.....	54	Cambridge.....	58	Essex.....	23	IMMER.....	65	Old Hundred.....	21
Aylesbury.....	55	Collins.....	46	Inglefield.....	43	Lymore.....	76	Old Leeds.....	55
BALSBAUGH.....	47	Faber.....	31	Ioul.....	38	Oswald.....	29	Salem.....	15
Barsham.....	36	Coverly.....	73	Irwin.....	48	MANSFIELD.....	52	Shields.....	71
Becker.....	22	Croft.....	40	Filbert.....	60	Martin.....	47	Shirley.....	53
Bedford.....	43	Freeburg.....	60	Frill.....	52	Maryland.....	50	Salem.....	49
Benevento.....	68	Gates.....	66	JENNINGS.....	44	PAUL.....	62	Sicilian Hymn.....	71
Berg.....	23	Germany.....	49	JONES.....	64	Plymouth.....	16	South Hanover.....	58
				Jones.....	66	Middleton.....	19	Stanhope.....	24
				KAYTON.....	15	Montour.....	45	Woodbrook.....	40
				KAYTON.....	26	Mount hope.....	70	Stanwix.....	20
						Quies.....	72	Wyant.....	32
								ZODER.....	19
									70

## HYMNS, ANTHEMS, &c.

PAGE	PAGE	PAGE	PAGE
Blest be the Lord.....	75	Grateful notes.....	78
Come, O my soul.....	88	Jerusalem! my glorious home.....	92
Glory be to God.....	96	Let every heart rejoice.....	80
Oh, be joyful in the Lord.....	90	Plunged in a gulf.....	85
Oh, give thanks.....	83	Praise ye the Lord.....	82
Oh, how lovely is Zion.....	95	Ye boundless realms.....	76

## Register der Choral-Melodien.

Seite	Seite	Seite	Seite
{ Alle Menschen müssen sterben.....	102	{ Freu' dich sehr, o meine Seele (42d Psalm)	100
{ Jesu, der du meine Seele.		{ Werke, mutter, mein Gemüthe.	
Aus meines Herzgen Gruude.....	117	{ Zion flagt mit Angst und Schmerzen.	
{ Bediene, Mensch! das Ende.....	107	{ Gott des Himmels und der Erden.....	100
{ Besiehl du deine Wege.		{ Romant', o Romant', du Geist.	
{ Christus, der ist mein Leben.....	109	{ Gott sei Dank in aller Welt.....	108
Dir, dir, Jehovah, will ich singen.....	118	{ Nun kommt der Heiden.	
Ein' fest' Burg ist unter Gott.....	115	Stet' Jesu Christ, dich zu uns wend'.....	116
{ Es ist das Heil und kommen her.....	103	Fein, meine Freude.....	104
{ Allein Gott in der Höh' sei Ehr'.		Jesus, meine Inversicht.....	100
{ Aus tiefer Noth schreit' ich zu dir.		{ Kommt ber zu mir, frecht Gottes Sohn....	106
{ Es ist gewißlich an der Zeit.....	110	{ Ich' aus, mein Herz, und.	
{ Es ist nicht schwer, ein Christ zu sein.		Liebster Jesu! wir sind hier.....	108
{ Es kostet viel, ein Christ zu sein.....	114	Lobe den Herrn.....	113
{ Komm', Sterblicher, betrachte.		{ Mache dich, mein Geist, bereit.....	112
Mein Herr Jesu-Jesu, meine Lust.		{ Straf' mich nicht in deinem Zorn.	
Der höchste und gerechter Gott.			
		{ Seelenbräutigam.....	113
		{ Wer ist wohl wie du.	
		Sieh, hier bin ich, Ehrentöng.....	114
		{ Seufz mich, reich mich mit den Kernen.....	109
		{ Gott des Himmels und der Erden.	
		{ Herr, ich habe missgebhandelt.	
		{ Ruhet wohl, ihr Todtenheine.	

